The American Home

10¢

March 1939

Dedicated to California in Honor of the G

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ANN ARBOR MICH

IT'S JUNE IN JANUARY—when you "tune in" the new "Weather-Eye"*. Nash Conditioned Air System automatically keeps comfort uniform, despite outside changes. No drafts, no "fogging".

DON'T LET OTHERS *Spoil Your Fun!*

IF SOMEONE TRIES to tell you about the new Nash—stop him.

And if you meet a silver bullet of a car flashing up the street—look the other way.

For that's not the way to learn about a Nash. Not even the lively, power-packed lines can give you the "feel" of it. *You've got to get inside—and drive it . . . yourself . . . on an open road.*

Don't put it off for a sunny day. If a blizzard is blowing up—all the better! Climb in—for here's what happens.

. . . although you don't hear it, your engine is already running.

. . . a nudge on the throttle, and you're *down the street.*

. . . you *see* trees bend with the gale—but *you're* driving with your fingertips. The ruts and bumps you see flow under you unnoticed.

. . . there ought to be road-roar and the scream of wind, at your pace—but it's so quiet you can hear a whisper.

. . . you ought to be shivering with the cold—but air is fresh and warm as June. (The "Weather-Eye"* at work!)

. . . a stop for a red light, but quick as a cat, you whisk away from traffic. Never, in all your car-owning experience, have you felt such performance!

Marvel at gear-shifting from your wheel* . . . and let your wife rhapsodize about the smartness of the interiors.

But we predict that when you pass the county line, you'll have only one question left in your mind:

"What'll I use for money?"

Don't worry. Ten models are priced next to the lowest! Call up today. 1800 Nash dealers offer service from coast to coast. NASH MOTORS DIVISION, Nash-Kelvinator Corp., Detroit, Michigan.

Four Series of Great Cars, 22 Models . . . 10 Priced next to the lowest . . . Delivered at Factory, as low as $770. Standard Equipment and Federal Taxes Included. $770

(*Optional Equipment—Slight Extra Charge)

NEW POWER and getaway—15 to 50 MPH in 13 seconds, in high gear . . . and betters 1938 Nash LaFayette gas economy by 10%.

Car illustrated . . . 4-Door Sedan, 117-inch wheelbase . . . $840 delivered at Factory . . . Standard Equipment and Federal Taxes Included . . . White Sidewall Tires and Rear Wheel-Shields are optional at Extra Cost.

LIKE ENTERING A NEW WORLD . . . all roads silent and smooth . . . new type shock absorbers, 40% longer, and special soundproofing.

It's that New NASH

THE CAR EVERYBODY LIKES

NA
7100
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In Every Way a Finer Car_

AND PLYMOUTH'S NEW LOWER PRICES MAKE IT THE YEAR'S BEST BUY

YOU GET MORE CAR FOR LESS MONEY!

1. Perfected Remote Control Shifting.
2. New Auto-Mesh Transmission.
3. New Amola Steel Coil Springs.
4. New Streamlined Safety Headlamps.
5. New "Safety Signal" Speedometer.
6. New True-Steady Steering.
7. Time-Proven Hydraulic Brakes.
8. Of the leading lowest-priced cars, Plymouth is 5 inches longer than one, 6 inches longer than the other.
9. All Plymouth models have the same big, 82-h. p. "L-head" engine, giving full power and economy.

ON *every important point*—size, style, comfort, performance—this big, beautiful new Plymouth *stands out* among low-priced cars.

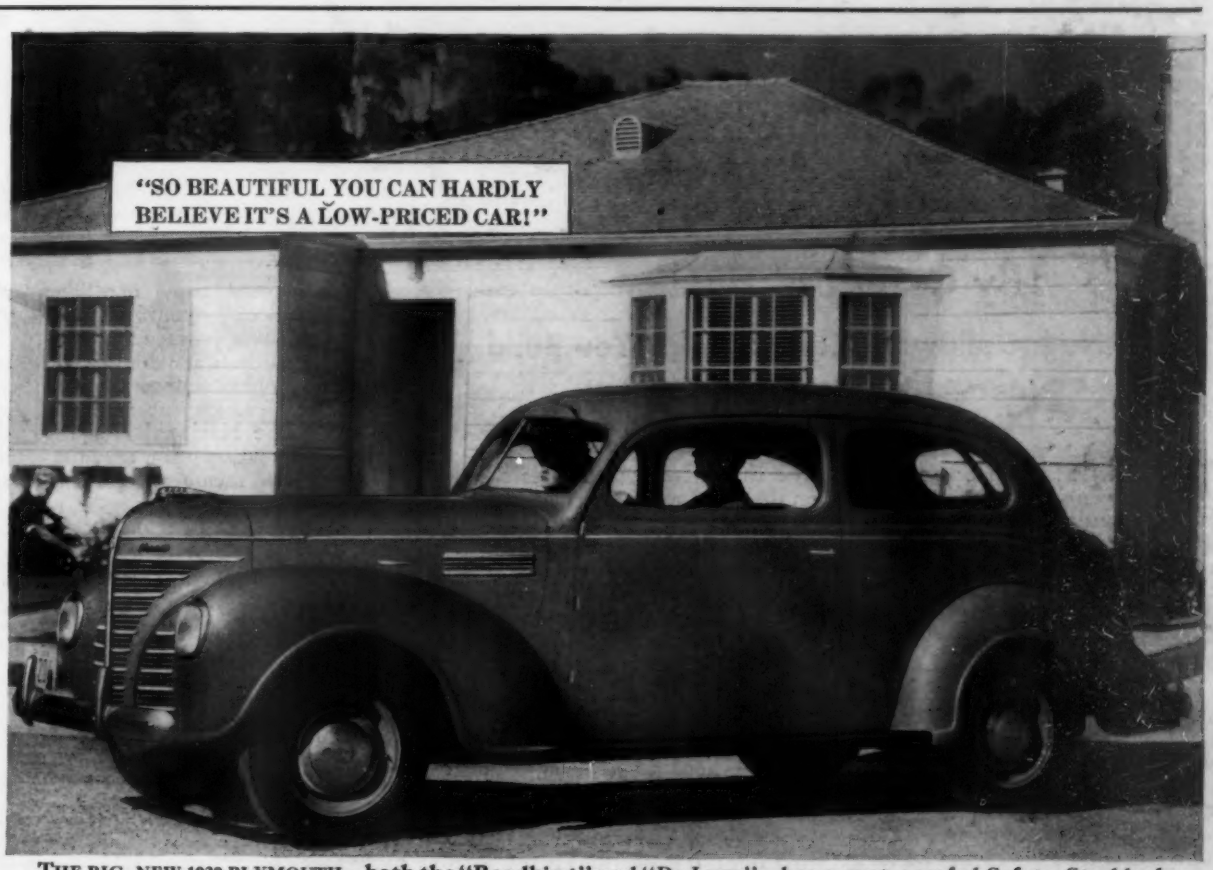
See this brilliant 1939 Plymouth today. Learn why it's called *the car of the year!*

Easy to own...your present car will probably represent a large proportion of Plymouth's low delivered price... balance in low monthly instalments.

MAJOR BOWES' AMATEUR HOUR, C.B.S. NETWORK, THURS., 9-10 P. M., E. S. T.

STANDARD EQUIPMENT on "De Luxe" at no extra cost—Perfected Remote Control Gear Shifting with Auto-Mesh Transmission.

NEW AMOLA STEEL Coil Springs, finest springing design in the industry, give Plymouth its wonderfully smooth, new ride.



THE BIG, NEW 1939 PLYMOUTH—both the "Roadking" and "De Luxe"—has a rust-proofed Safety-Steel body.

INCLUDED IN LOW PRICES:

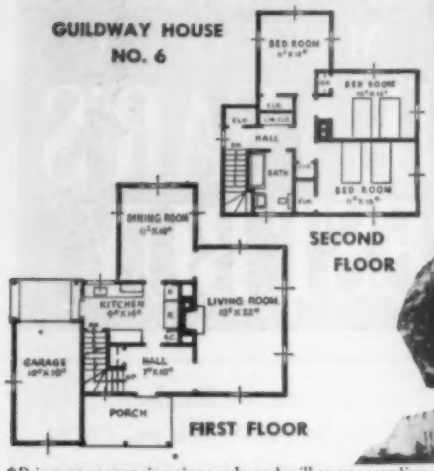
"Detroit delivered prices" include front and rear bumpers, bumper guards, spare wheel, tire and tube, foot control for headlight beam with indicator on instrument panel, ash-tray in front and rear, sun visor, safety glass and big trunk space (19.6 cubic feet). Plymouth "Roadking" models start at $645; "De Luxe" models slightly higher. Prices include all federal taxes. Transportation and state, local taxes, if any, not included. See your Plymouth dealer for local delivered prices. PLYMOUTH DIVISION OF CHRYSLER CORPORATION, Detroit, Michigan.

PLYMOUTH BUILDS GREAT CARS

NEW "ROADKING"
NEW "DE LUXE"

AS LITTLE AS $72.55* PER MONTH

will buy this friendly American Colonial, especially designed for the National Housing Guild by Dwight James Baum, famous American architect. 20 years to pay. Complete details in "The Home Idea Book."



*Prices are approximations only and will vary according to local conditions. They are for the house only (not land) and include payments on principal, interest, FHA insurance, fire insurance and estimated taxes. It is assumed that the cost of the land is equivalent to the FHA required down payment.

A New and Simple Way to get

The Home You Long to Own

By Crawford Heath

The New Guildway Method Helps You Build and Own the Home You Want on Convenient Monthly Terms

IF YOU were like most young, engaged couples, you spent many hours planning, romancing and dreaming about the time when you could build a home of your own. Since those happy, carefree days you have often discussed it—yet, for one reason or another, this dream house of yours has failed to materialize.

What, then, has happened to prevent you from realizing your ambition? Inability to save enough for a substantial down payment? Difficulty in obtaining satisfactory financing? An unwillingness to tackle what appeared to be a terrific undertaking? Belief that the cost of building is too high? Lack of sufficient information on how to proceed?

There are thousands of couples, today, who, like yourselves, are depriving themselves of the one thing they long to have, either because they've failed to get the latest facts on home building and financing, or because they have been misinformed.

It is the purpose of this article to present facts as they *really* exist—for never in our time has it been so easy to build and own a home—get more house for the money—on better terms—than it is *right now*.

Today, *anyone* with a few hundred dollars in the bank and a modest income can build a home for about the same as his present monthly rent. The three Guildway houses shown on these two pages are typical examples of what can be done. Compare these beautiful designs—these practical floor plans—the all-inclusive monthly charges—the modern money-saving building materials—with houses of ten or fifteen years ago! Don't you agree that these houses are *better buys* on every point?

Until recently, building *was* frequently a complicated affair—financing *was* hard to get—large down payments *were* required—carrying charges *were* often expensive. Information and authoritative advice were difficult to obtain. There was an absence of any local central headquarters—any complete "wrapped-up" plan for prospective home builders.

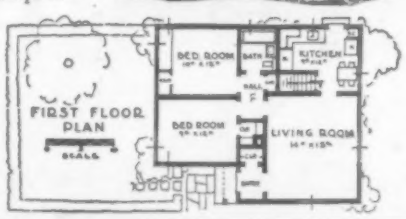
Planned and Built for You—Bought Like a Car

Today, the situation is entirely changed. The National Housing Guild in communities throughout the country provides one headquarters where you can get complete advice on home building—select the plan that suits you best from a large variety of plans by leading national and local architects—obtain in advance cost figures for the entire job—and buy *that* house in a *single* transaction with financing arranged on a convenient monthly basis.

Send for your copy of "The Home Idea Book"—yours for only 10 cents, to cover postage and handling. This authoritative book will give you complete information on the newest development in home building—The National Housing Guild. This country-wide organization, with local members representing the leading architects, suppliers, lending organizations, real-estate men and contractors in *your* community, has its headquarters at your *local* Johns-Manville Dealer.

Here, you can obtain specific advice and help in *planning*, *building* and *financing* one of the many new Guildway houses, specially designed for economical construction by foremost national and local architects.

GUILDWAY HOUSE NO. 4



AS LITTLE AS $32.09* PER MONTH

will buy this delightful American cottage designed by Randolph Evans. 25 years to pay. See "The Home Idea Book" for other attractive Guildway house designs.

THE AMERICAN HOME, MARCH, 1939. Published monthly, Vol. XXI, No. 4. Published by the Country Life-American Home Corp., 444 Madison Ave., New York, N. Y. Subscription price $1.00 a year; Three years, $2.00; Foreign postage $1.00 per year extra. Entered as second class matter December 31, 1935, at the post office at New York, N. Y., under act of Congress, March 3, 1879.

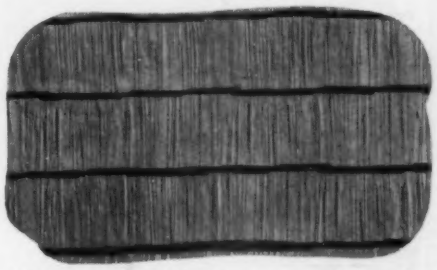
Why You Need "The Home Idea Book"

"The Home Idea Book" was especially prepared by Johns-Manville as a helpful guide to home planning. You'll find it an invaluable aid in getting started—a ready reminder of things you might forget to include in your house—a constant reference book on almost every building subject—a rich source of the *latest home ideas*. Fully illustrated, with many pictures in color, it outlines the advantages of various architectural styles—tells you which floor plans give larger rooms, yet cost less to build—gives complete information on modern kitchen arrangements, smart bathrooms, basement playrooms, attic rooms, interior planning, color treatments.

It also tells about marvelous new materials that minimize the risk of plaster cracking—save repairs—make homes safer against fire. Tells how to make your home cooler in summer, warmer in winter, how to cut fuel bills up to 30% with scientific insulation, and why it is cheaper to insulate during building. Other pages are devoted to the latest facts on new low-cost financing plans—a guide to how much house you can afford on your income—plans for modernizing old houses —and many other helpful suggestions.

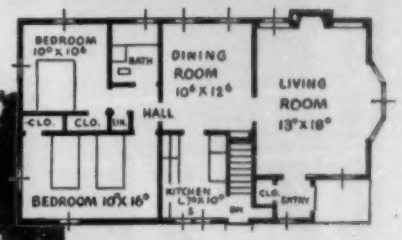
14 New Guildway House Designs With Each Copy

Since its first edition, more than 300,000 home owners have found the facts in "The Home Idea Book" helpful—authoritative—the ideal *starting place* for building or remodeling. Now, revised and improved, filled with the *latest* ideas—this book includes 14 new Guildway houses by leading American architects. Why not send for *your* copy today and learn how easy it is to get the home you long to own? "The Home Idea Book" is yours for only 10 cents—to cover postage and handling. See coupon below.



NO PAINT IS REQUIRED *to preserve these charming J-M Asbestos Siding Shingles. Have the desired appearance of hand-split shingles plus many superior qualities—fireproof, rotproof, permanent as stone.*

LUXURIOUS BATHROOMS *arepossible at low cost when smart, new Johns-Manville Asbestos Wainscoting is used. Large sheets easily applied on new or old walls. Many attractive colors and 3 distinctive styles—tile design, unscored panels and marbleized. Easy to clean.*



GUILDWAY HOUSE NO. 5

AS LITTLE AS $48.68* PER MONTH *will buy this charming home designed by Miller, Martin and Lewis. 20 years to pay. One of the 14 real* buys *described in "The Home Idea Book."*

THIS J-M SALEM *Asbestos Roof Shingle is fireproof, unaffected by rain, snow, sun or wind—yet it is in the best Early American tradition. Truly a "lifetime" roof—it will not rot, split or decay—requiring little if any upkeep expense.*

A WASTED BASEMENT *can be easily converted into a favorite extra living room when walls and ceilings are covered with J-M Insulating Board Panels with new "Glazecoat" surface. Many attractive designs. Inexpensive. Quickly applied. See "The Home Idea Book" for extra-room suggestions.*

YOU CAN CUT FUEL BILLS *up to 30% and make rooms warmer in winter, cooler in summer when J-M Rock Wool Home Insulation stands between* you *and the* weather. *The fascinating story of this marvelous product is described in "The Home Idea Book." See coupon at right.*

THIS GUILD SEAL *identifies the local Building Headquarters in your town. Here you can obtain plans, specifications and cost figures for the 14 houses in "The Home Idea Book"—also other attractive Guildway houses by local architects.*

10¢ BRINGS YOU

"THE HOME IDEA BOOK" PLUS THESE 14 ATTRACTIVE HOUSE DESIGNS AND FLOOR PLANS

MAIL COUPON TODAY!

Here, at last, is an authoritative guide to better building. Helps avoid costly mistakes. Complete facts on new low-cost financing plans. Facts on architectural styles, exteriors, floor plans, interiors, color treatments, building materials that reduce costs, new comforts, modernizing procedure. Complete details on new Guildway Method that ends building worries—saves time and money. Also, 14 new house designs included with each copy of "The Home Idea Book" (10 cents to cover postage and handling).

JOHNS-MANVILLE, Dept. AH-3
22 East 40th Street, New York City

Enclosed find 10 cents in coin for my copy of "The Home Idea Book" including 14 attractive house and floor plans. I am planning to ☐ build, ☐ remodel. Also, send me special information on the new *local* Guildway Plan ☐.

I am especially interested in ☐ Home Insulation, ☐ Insulating Board for extra rooms, ☐ Asbestos Shingle Roof, ☐ Asbestos Siding Shingles. (In Canada, address Johns-Manville, Ltd., Laird Drive, Toronto, Ontario.)

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Street_____

City_____

State_____

JOHNS-MANVILLE BUILDING MATERIALS JM

If you're planning to build, get a quotation on Aluminum windows, completely installed. Then compare that quotation with any other window completely installed, weather-stripped and painted. You will be surprised at the small difference in cost.

Aluminum windows will add greatly to the appearance of your home. And they'll save you money year after year. No painting is required, ever. There's no rusting or rotting to require expensive replacements.

The lightweight, closely-fitted, extruded Alcoa Aluminum parts, from which Aluminum windows are fabricated, make them permanently weather-tight. You have no warped or swollen sash to interfere with their remarkably easy operation. Narrow frames and sash provide maximum glass area.

Write for the book, "Windows of Alcoa Aluminum" listing manufacturers of these windows and showing details of their various types of windows. ALUMINUM COMPANY OF AMERICA, 1906 Gulf Building, Pittsburgh, Pennsylvania.

ALUMINUM WINDOWS

MADE OF ALCOA ALUMINUM

Outdoor fireplace and patio of Mrs. Arthur C. Lewis, Berkeley, California

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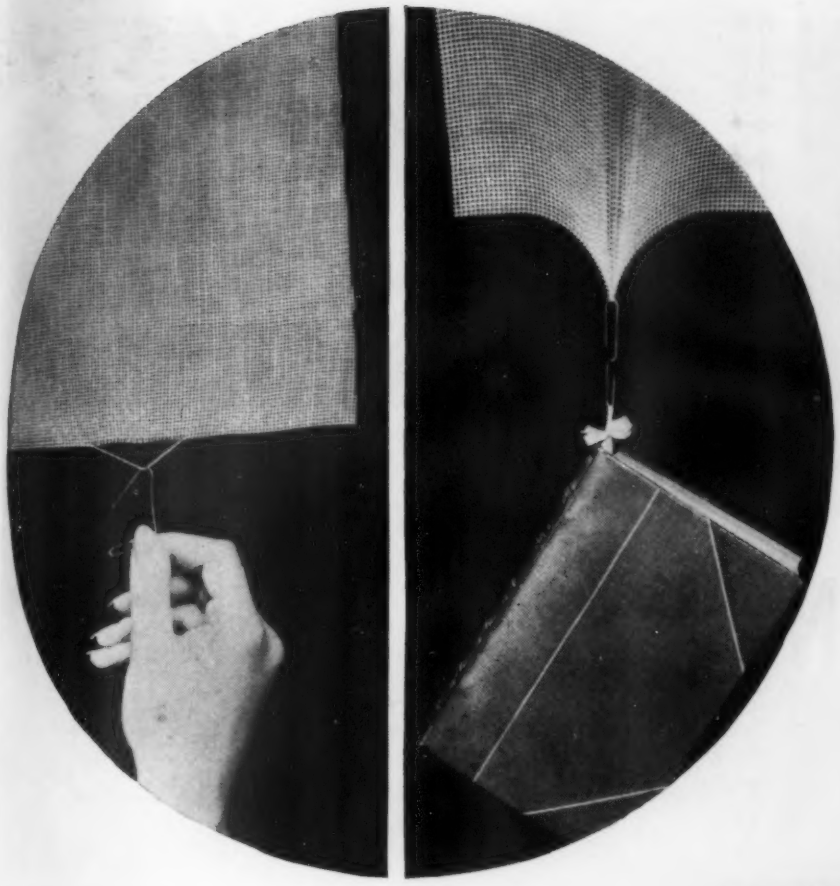
Outdoor fireplace of Mrs. L. M. DeRome, Sbaggs Spring, California

Garden of Mrs. Jean Taggart, San Francisco, California

Outdoor fireplace of Mrs. Henry Imm, Fullerton, California



Why QUAKER Net Curtains Stay Beautiful

Notice the difference between the genuine Quaker Net curtain and woven curtain.

The woven curtain (far left illustration) is made by a loose braiding of threads which slip with the least pull in wear and washing.

But Quaker Net curtains are a "three-thread" construction. Every mesh tied in place. Notice how the heavy book is sustained by a single edge thread! That's why Quaker Curtains stay beautiful and are the most economical of all curtains.

QUAKER Net Curtains for Style and Distinction

So that you may have "that something new" for your windows, Quaker Net Curtains are made in over 900 different designs and meshes.

Do you want curtains of period designs? You will find them in Quaker Curtains.

Do you want the professional decorator's touch? Quaker Custom Built curtains are made to decorators' specifications.

In short, the name Quaker on a curtain insures you the new, the authentic, the distinctive in window curtains. See them at your favorite store.

Send for Booklet

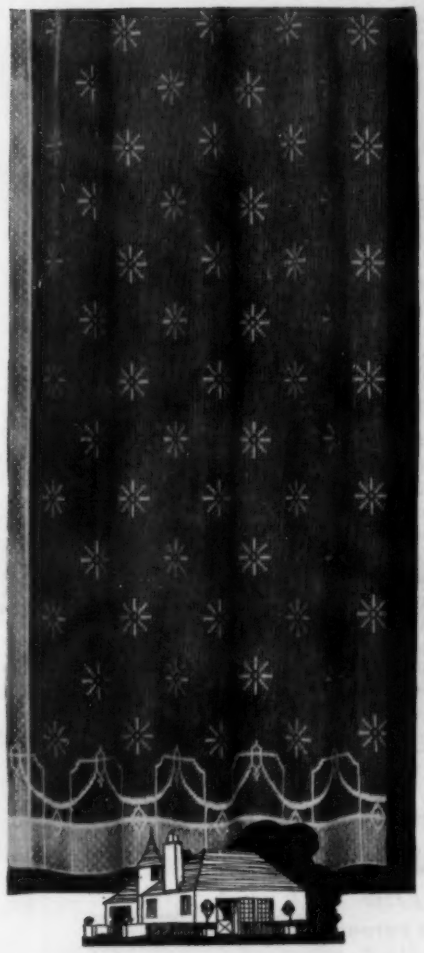
"Your windows— How to curtain them"

This book will help solve your curtain problems. Over 50 illustrations of actual American homes. Send 10c to cover mailing costs.

QUAKER LACE COMPANY
330 FIFTH AVE., NEW YORK

Legs are young in
QUAKER STOCKINGS

Buy a pair of Quaker Stockings at your store and see what new glamour their high-twist dull-luster sheerness gives to your legs. If your dealer hasn't them send $1.00 with your size and color for a trial pair to Quaker Hosiery Co., 330 Fifth Avenue, New York City.



This graceful 18th Century French style is enjoying great popularity, particularly for country houses. Authentically suited to living rooms and dining rooms decorated in the French Provincial style, small intimate interiors done in the more formal French 18th Century manner; informal country rooms; early American interiors.

Inspired by designs of the great English furniture makers of the 8th Century (1700-1800) Chippendale, Sheraton, Hepplewhite. Authentically suited to living rooms, dining rooms, bedrooms in the 18th Century English style; all Colonial rooms where a smart, luxurious look is desired.

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IT makes no difference if your carefully laid plans for saving have been upset during the past few years. It makes no difference if you are worth half as much today as you were then. Now, by following a simple, definite Retirement Income Plan, you can arrange to quit work forever fifteen years from today with a monthly income guaranteed you for life. Not only that, but if you should die before that time, we would pay your wife a monthly income as long as she lives.

$150 a Month beginning at age 55

Suppose you decide that you want to be able to retire on $150 a month beginning at age 55. Here is what you can get:

1 A check for $150 when you reach 55 and a check for $150 every month thereafter as long as you live.

This important benefit is available alone; but if you are insurable, your Plan can also include:

2 A life income for your wife if you die before retirement age.

3 A monthly disability income for yourself if, before age 55, total disability stops your earning power for 6 months or more.

This Retirement Income Plan is guaranteed by the Phoenix Mutual, a company with over half a billion dollars of insurance in force and a record of more than 85 years of public service. If you want to retire some day, and are willing to lay aside a portion of your income every month, you can have freedom from money worries. You can have all the joys of recreation or travel at the time when every man wants them most.

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What does it cost? When we know your exact age, we shall be glad to tell you. In the long run, the Plan will probably cost nothing, because, in most cases, every cent and more comes back to you at retirement age.

Write your date of birth in the coupon below and mail it today. You will receive, without cost or obligation, a copy of the interesting illustrated booklet shown at the left. It tells all about the Plan. Send for your copy of the booklet now. The coupon is for your convenience.

ESTABLISHED 1851

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GUARANTEES YOUR FUTURE

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333 Elm St., Hartford, Conn.

Please send me by mail, without obligation, your book describing the PHOENIX MUTUAL RETIREMENT PLAN.

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Date of Birth_____

Business Address_____

Home Address_____

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Home of Mr. A. B. Wilson, Napa, California

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Home of Mr. and Mrs. J. E. Braden, Santa Ana, California

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You'd be proud, too!

to have a charming bathroom like this

When you show guests to your bathroom—you can well be proud if it is as charming, as convenient, as efficient as this one.

The tub fills with a rush—drains quickly too—is low in height and has a convenient rim seat—the lavatory, with its single mixing faucet gives you water at just the temperature you want; and the modern closet, so attractive in appearance, has none of that embarrassing noise. Everything's in style—so easy to clean and everything works so well.

Your Plumbing Contractor can show you how to make your bathroom one to be proud of—at a surprisingly low cost, and on the Crane Budget Plan. And he can make sure by proper layout of the hidden piping system and the selection of quality materials that your bathroom will give you the maximum in economy, sanitation and operating efficiency. Mail the coupon below for an illustrated book showing many beautiful bathrooms, together with a helpful planning sheet.

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Address .....

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City ..... *State* .....

In Defense of "PRETTINESS"

WILLIAM E. WILLNER

THERE is a certain uppishness about the rabid architectural modernists which alienates a great many who might be their friends. They boast overmuch of their superior logic, and frequently irritate us by using four-dollar words to describe quite ordinary things. Worse yet, they make an elaborate pretense of being scientific in matters which really depend upon whim or fashion, refusing to own that modernism is a style like any other, and that the machine for living is, as architecture, neither better nor worse than it looks. Because of this lack of realism, this sidestepping of the actual issue, they spend far too much time in upholding principles with which nobody disagrees, while ridiculing errors which are no more common in the work of their conservative rivals than in their own.

But their most unfortunate trait, since it is the one which does most to antagonize the plain people, is their snobbish attitude toward what they call "the bourgeois taste for mere prettiness."

Just why an architect should turn up his nose at anything so human is beyond the comprehension of the man in the street. We have all heard, to be sure, a great deal of loose talk about houses which are beautiful without being sensible or practical, but we know that the subject is academic. For how many such houses are there

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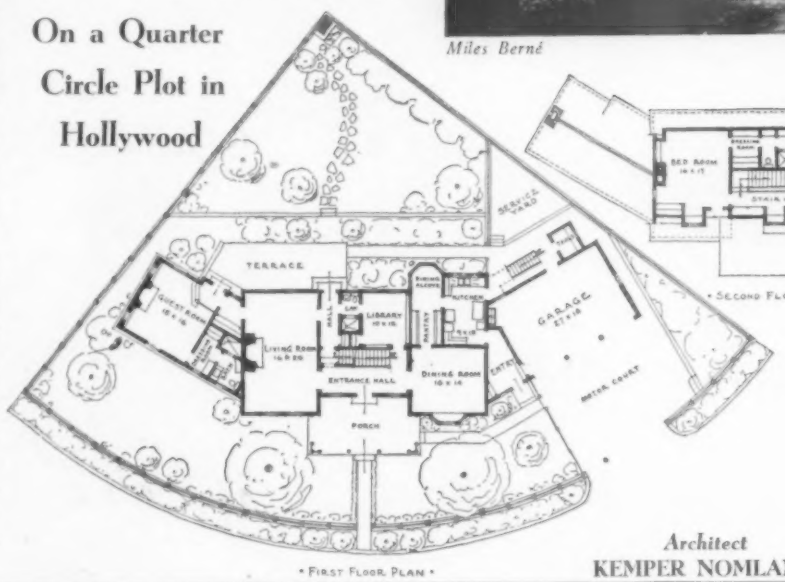
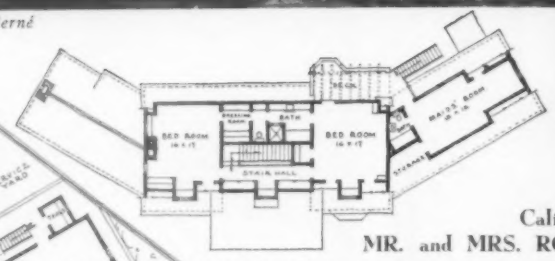
Miles Berné

On a Quarter Circle Plot in Hollywood



• First Floor Plan •



• Second Floor Plan •

California home of
MR. and MRS. ROBERT YOST

This charming house is designed for a lot which not only climbs uphill but spreads in a pie-shaped quarter circle. Of tongue and grooved siding, it follows a farmhouse design. The partially recessed porch with its slender posts, and the treatment of the garage are graciously handled

Architect
KEMPER NOMLAND

4 GENERATION FEEDING TEST POINTS WAY TO PREVENT MANY DOG AILMENTS!

230 dogs have enjoyed complete freedom from nervousness, excessive shedding, skin irritations, while fed Pard and water exclusively in Swift's Research Kennels. Above-normal growth and development recorded!

● Here's the *inside* story on why dog owners and veterinarians in growing numbers are switching to Pard exclusively!

For 4½ years now the Pard Generation Feeding Test has been under way in Swift's Research Kennels. With 230 dogs, representing 4 consecutive generations, on Pard-and-water diets, tremendously important facts have been established.

For example, Pard has kept every one of these dogs free from such common ailments as nervousness, skin irritations, excessive shedding. It has brought in every instance an *above-normal* record for growth and development. And not one dog has had a sick day due to digestive disturbances.

You want a vigorous, healthy, happy dog. Then give him the low-cost protection that Pard offers. Pard is not a single food—but eight foods in one, providing the elements every dog *must* have for thriving progress.

Regular analyses in Swift's Nutritional Research Laboratories assure uniform quality of Pard.

MANY VETERINARIANS, CRUSADING AGAINST HIT-OR-MISS FEEDING, RECOMMEND PARD! *Dr. C. L. M., of Illinois, says: "In 9 cases out of 10, malnutrition is the real cause of a run-down condition." In such cases, Dr. M. recommends Pard.*

4th-generation Cocker Spaniel pup. Fed, since weaning, exclusively *on Pard!*

A SWIFT & COMPANY PRODUCT

PARD... SWIFT'S SCIENTIFICALLY BALANCED DOG FOOD

"...and you expect me to believe that you designed this linoleum floor?"

"I certainly did! Come shopping with me and I'll prove that any woman can do the same."

LATER THE SAME DAY—"It's all very simple. First, you pick the field color, and—"

"Now, Bess, don't get so technical!"

"Well, that's what the clerk called it. It's the main color for the floor, you see. I selected Armstrong's Marbelle Linoleum, sort of a rich contrast to the bright tones I wanted to use for the rest of the room. Then, as a feature spot, I chose one of these Custom-Craft effects.'

"Say, they *are* clever. All the hard work's done for you. They look expensive. Do they cost much?"

"No. And you should see how easy they are to install. Look, wouldn't a classic circle inset be just grand in your entrance hall?"

And another convert is made for floors that permit a woman to express her own good taste in decorating her home. With these new Custom-Craft motifs of Armstrong's Linoleum, it's no trick at all to design your own floors. Any woman can do it. Any woman can afford it.

Cleaning care is the same quick job as with any floor of Armstrong's Linoleum—a quick daily dusting, an occasional washing and freshening-up with Armstrong's Linogloss Wax (needs no polishing). Cemented permanently in place over felt, such floors are quiet, warm, cushioning. And long lasting in the bargain.

Why not learn what fun it is to be your own floor designer — and what fun it is to have floors in your home that keep their youth, and let *you* stay young! Your linoleum merchant will let you in on the secret.

"BEAUTY HINTS for the Home Decorator"—a brand-new book that is filled with full-color photographs of all types of rooms. Offers free decorating service. Sent for 10¢ (40¢ outside U.S.A.). Armstrong Cork Company, Floor Division, 3903 Pine Street, Lancaster, Pennsylvania. (Makers of cork products since 1860) ***Look for the name Armstrong's on the back of the goods you buy.***

HAPPY CONTRAST with the gay splashes of color in this bathroom is the rich Marbelle floor of Armstrong's Linoleum, No. 021. Note the Custom-Craft Linoset and Linostrips which show how your own floors can be given individuality. Walls are Armstrong's Linowall. Write for color scheme and list of furnishings. They're free.

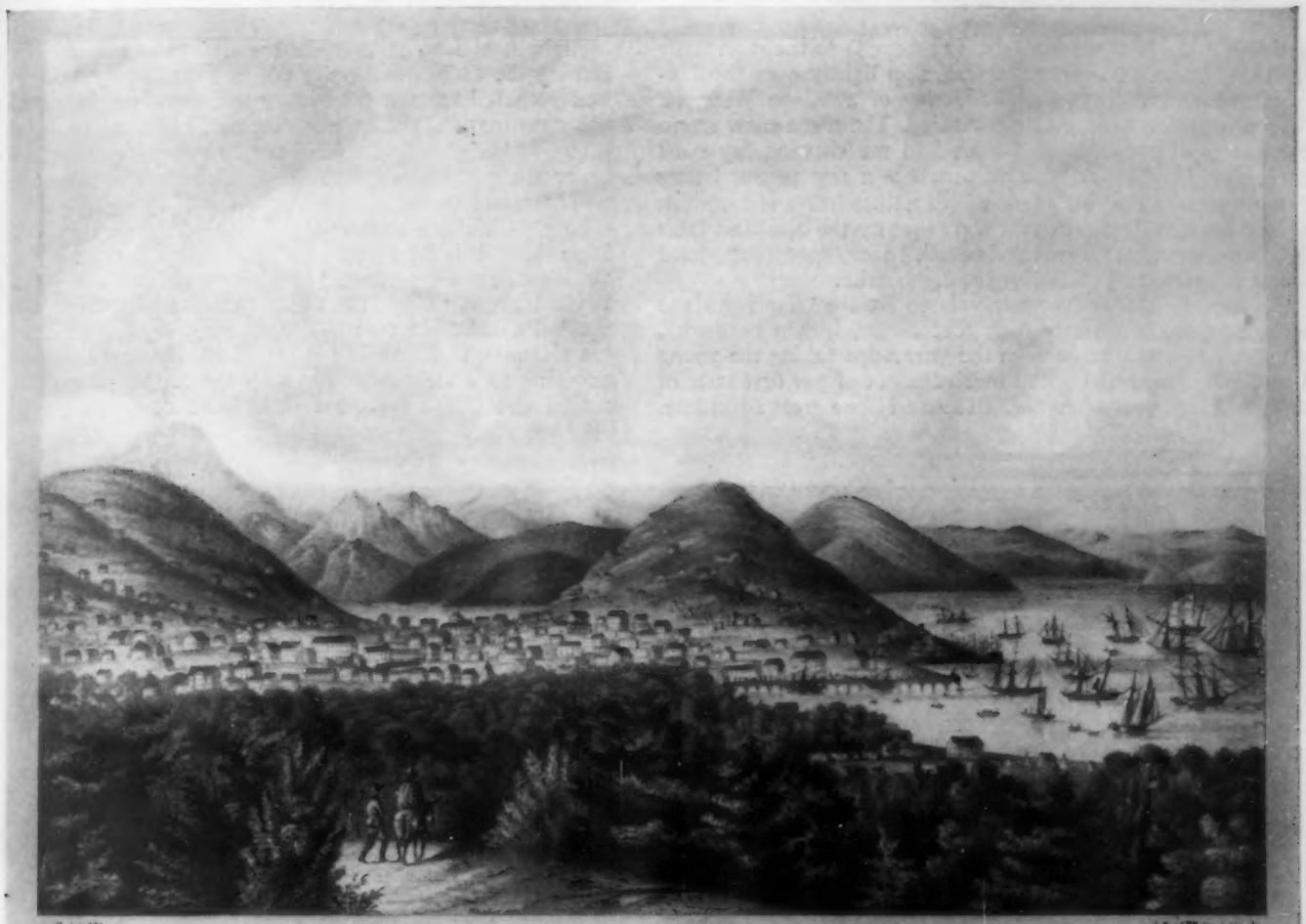
ARMSTRONG'S LINOLEUM FLOORS

for every room (A) in the house

PLAIN • INLAID • EMBOSSED • MARBELLE • JASPÉ • MONOBELLE • PRINTED • ARMSTRONG'S QUAKER RUGS

State Flower Prints

XIX. CALIFORNIA: CALIFORNIA-POPPY: Responsible for much of the breath-taking spring beauty of California's countryside, this reliable little silken-petalled flower is a popular subject for sunny garden spots all over the temperate zone. Though treated as an annual, it really is a perennial, surviving mild winters or self-seeding freely before succumbing to frost. Its formal name—Eschscholtzia californica—honors Dr. Eschscholtz, a member of the exploring party that discovered it in 1813 in the then Spanish province along the Pacific



VIEW OF

SAN FRANCISCO.

1850.

Taken from a high point on the south side.

Published by the Author of "Sights in the Gold Region &c".

Courtesy, The Old Print Shop

I Came to California

Not that I wanted to! The day the lord and master came home from his office radiating enthusiasm and good cheer all over the place because he had been offered a transfer to the West Coast I literally dug my heels into the turf, arched my spinal column like a recalcitrant mule, and spit fire in the form of ninety and nine reasons why I thought it would be a horrible mistake to transfer our lares and penates from the familiar scene of my Midwest rearing to a strange, bizarre land where no end of insane things were reported to take place daily. . . . The idea seems to be "Try anything once." How else can you explain a scarlet door and lemon yellow steps on a love of a white-plaster cottage? Perhaps it would be out of place anywhere else. Maybe it takes the palms, the pepper trees, the brilliance of flowers and sea, the majesty of purple mountains . . . whatever it is, it's perfect. But I'm not a traitor altogether! Snow here and snow in the Midwest are two different things, as is springtime. I still like my Christmas holidays "back home"—but the rest of the year I am a Californian—and, I'm afraid, a smugly contented one!

I SET forth a list of reasons for my balkiness, so good and so logical that it surprised even me. After all, I argued, we had never been farther west than Colorado, and California to us was little more than a series of blatantly colored post cards—mostly some Hollywood glamour gal's million dollar beach shack—sent back by acquaintances who were traveling in that direction. We had a comfortable home and we liked it. We had friends whom we had known since childhood. The offspring were doing nicely at school. A visit, maybe! A permanent change, never!

And all the while I waxed eloquent I kept the real reason stuck firmly back in my throat. For years, nice normal people I had known in one way or another went to California for anywhere from two weeks to two months and came back utterly transformed into raving, Chamber-of-Commerce-ish individuals who gathered up their belongings posthaste and flitted quickly back to the balmy environs with nary a regretful sigh. On rare occasions when they returned for visits they looked so smugly down their superior noses at us poor benighted mortals who chose to eke out our days in the folly of four "haywire" seasons and the drabness of colorless surroundings that I longed to relinquish my company Cheshire smile and slap them back to sanity. They got my antagonized goat, the traitors! Turning their fickle shoulders on good solid pioneer land and acting as though the universe were divided into two sections—the West Coast and the rest of the unfortunate universe. No indeed, I had no intention of becoming one of their beaming tribe, thank you!

But business is still business, and little by little as the gay travel folders and come-on pamphlets began to get ankle deep over the hooked rug, and the l.&m. (see first paragraph if, like Gracie Allen, you don't get it) went serenely on marking a cross country map with a thick blue pencil, the spirit of the thing got me, to the extent where I grudgingly admitted that it might be a nice trip anyway. All right, I'd go—but just for the ride.

Two days after Christmas found us heading the Nancy, our gas buggy, toward Oklahoma City with a jouncing two-wheeled trailer full of linens, bridge prize ash trays, and the maple coffee table, which I simply would *not* leave behind in my

MYRTLE WILEY

mother-in-law's attic, fastened securely, (we hoped) to the rear. Since this is no Aunt Emma's travelogue, I shall skip lightly over the day-by-day jaunting and avoid the voluminosity of a "Gone With the Wind," but two things stand out in my mind. The night snow storm in the mountains of New Mexico which had me chewing my nails down to the first knuckle, and the place where a dry peanut butter sandwich without even the customary wilted lettuce leaf and careworn olive cost us a quarter! But even that was offset by the breakfast later on in a mining town where we wolfed cereal, bacon, eggs, toast, fried potatoes, wheat cakes, and coffee for the same price.

Along the way we stopped at intervals to let the offspring, Jane and John, get out to investigate their first cactus, Indian beadwork, and desert zoo, but it was rather like the grown-ups taking the young to the circus. The l.&m. and I got as much fun out of our first taste of cactus candy and pino nuts as anyone. All seemed like a great adventure.

Right now I want to spike the dastardly rumors circulating concerning the California border police. Fortified by tales I had heard I was prepared to turn the Nancy and ourselves inside out, and show the strawberry mark on my shoulder, but a nicer, more considerate group of law enforcers I have yet to meet. If your credentials are in order and you are not harboring any forbidden flora and fauna, you will have no trouble.

New Year's Eve found us at Indio where we stopped to avoid the Rose Bowl crowds. It was the next morning that my initiation into the West began in earnest. That drive from Indio to Palm Springs and beyond began to put the skids under my die-hard skepticism with greased wheels. The acres and acres of glossy leaved orange trees with the gleaming fruit hanging in luxurious clumps, the stately date palms towering to a clear blue sky with the ranges of purplish mountains ringed about is a picture I shall hand down to my grandchildren.

[*Please turn to page 62*]

Top: Main entrance to the 1939 Golden Gate International Exposition, Treasure Island, with the magnificent Tower of the Sun beyond it

SONOROUSLY the carillon in the Tower of the Sun sends forth its music over the waters of Golden Gate harbor, proclaiming that Treasure Island at last stands revealed in a prodigious beauty of architecture, sculpture, painting, and landscaping which the technical science and aesthetic perception of this decade alone could produce.

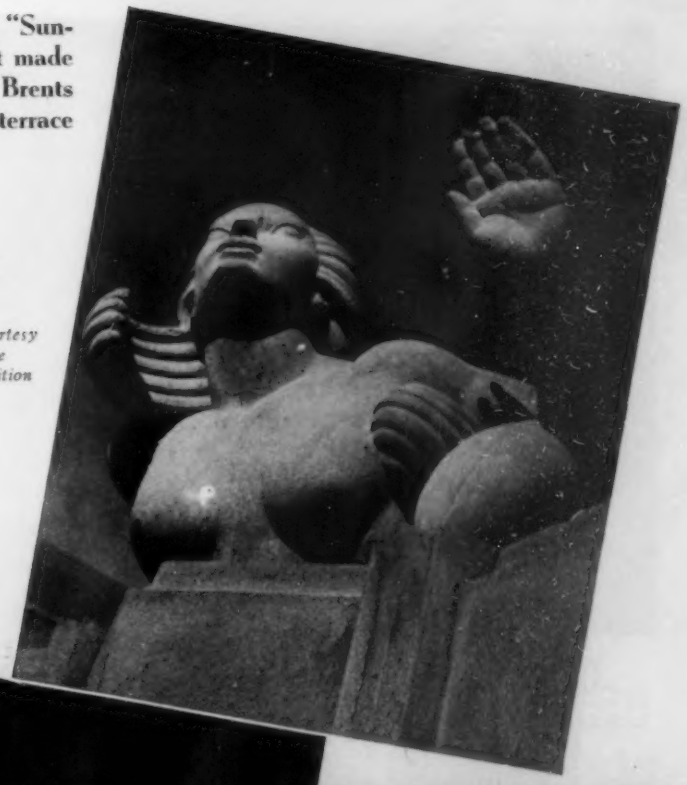
Its origin and ultimate grandeur appeal as Claude Debussy's haunting composition, "The Engulfed Cathedral," that musically expresses the rising of a mighty church from the ocean's embrace, fully illumined, with bells tolling and crowds thronging within. Differing from the legend, however, 400-acre Treasure Island will not disappear again beneath the waves, for it is permanently constructed on Yerba Buena Shoals to serve as a great airfield for trans-oceanic and -continental traffic, and the Terminal Building and two great hangars of steel and concrete, carefully incorporated in the present scheme of courts and palaces, will always remain as vital assets in the picture of San Francisco and the cities that rim the bay, their two million residents knit into a flourishing metropolis by the two largest bridges of their types in the world.

Joyful festivity is the keynote of the 1939 Golden Gate International Exposition, sponsored by eleven Western states of America, and in which more than thirty foreign nations are participating, not only those of South America, Central America, and Asia, but many European countries as well. Yet the Pageant of the West interprets only cultural, ethical,

EDWYN A. HUNT

The sculptor's art greatly enhances Treasure Island's courts and palaces: "Sunshine" and "Earth Dormant" (below) are Haig Patigan's; Malmquist made this fountain figure (right). Happy Polynesian girl (center) is by Brents Carlton. Jacques Schnier's "Ocean Breeze" (lower right) is from a terrace

All photographs courtesy of The Golden Gate International Exposition



scientific, and natural forces prevalent today that will ultimately reward man for his toil and bless his leisure moments with abundant happiness and understanding contentment.

Inviting every man and woman of responsible tastes and desires to enter the Portals of the Pacific (so the western entrance is named), has meant the solemn duty of all concerned to unify the diverse and extensive panorama of human accomplishments in such a way as to give stimulating, brilliant impressions—

An entrance to the Palace of Homes and Gardens

"Evening Star," Ettore Cadorin

Adaline Kent's "Oceanic Music"

Cecilia Graham's "Native with Alligator" and "Fisherman"

Court of the Moon: "Enigma of Life" by Haig Patigan

Triumphal Arch in the Court of Reflections

This quiet path leads to the Court of Honor

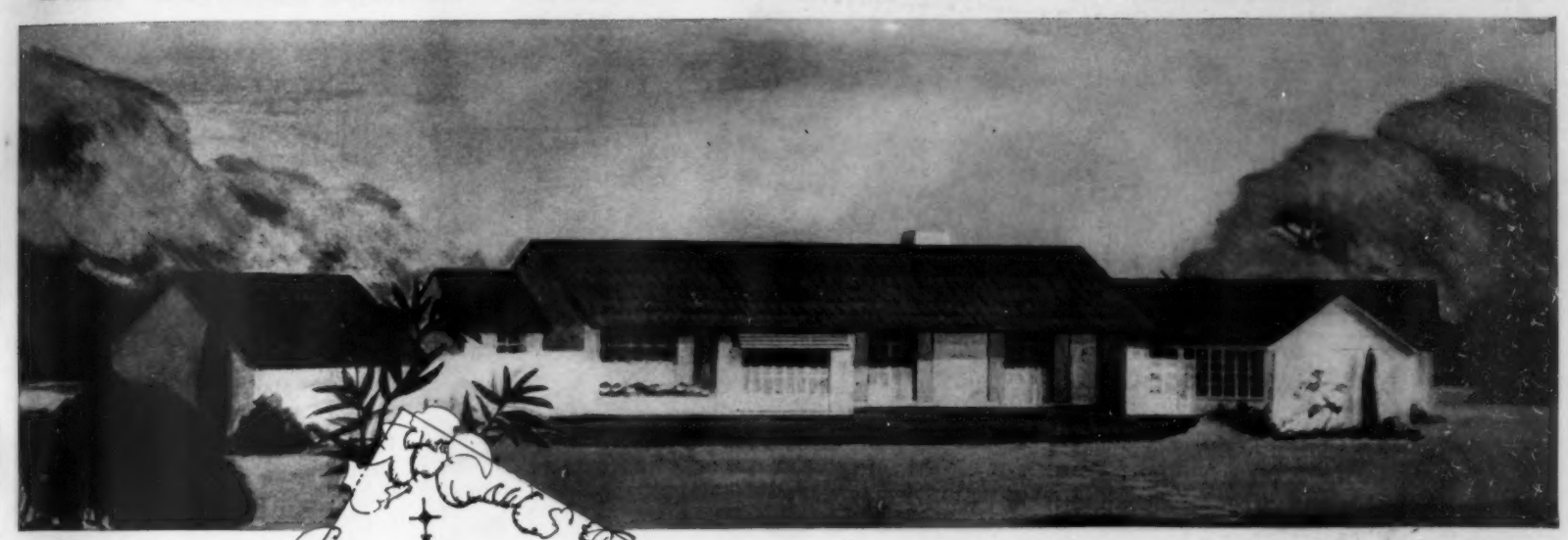
wholly pleasant and non-fatiguing, yet spontaneous and appealing. These efforts are crowned with success. The impact of novel and curious twentieth century phenomena in the exhibitions is rendered palatable by environing the elegant edifices with green lawns, seasonal flowering plants always freshly in blossom, and thousands of trees and shrubs. Fountains, graceful arches, and terraces combine to create charming and restful vistas.

To maintain a scope of monumental art suitable for democratic appreciation, all statues, panels in relief, and large murals adhere to canons of proportion and design proved worthy by tradition, thus partaking either of the idealized forms of Western art or the ancient decorative style of the Orient, but infused with modernity and originality. A typical decorative feature to begin with is that mammoth beast of Asian pageantry, the elephant, crowning the pyramidal towers that flank the main entrance leading to the Court of Honor, designed by architect Arthur Brown, Jr. This is illustrated on page 14.

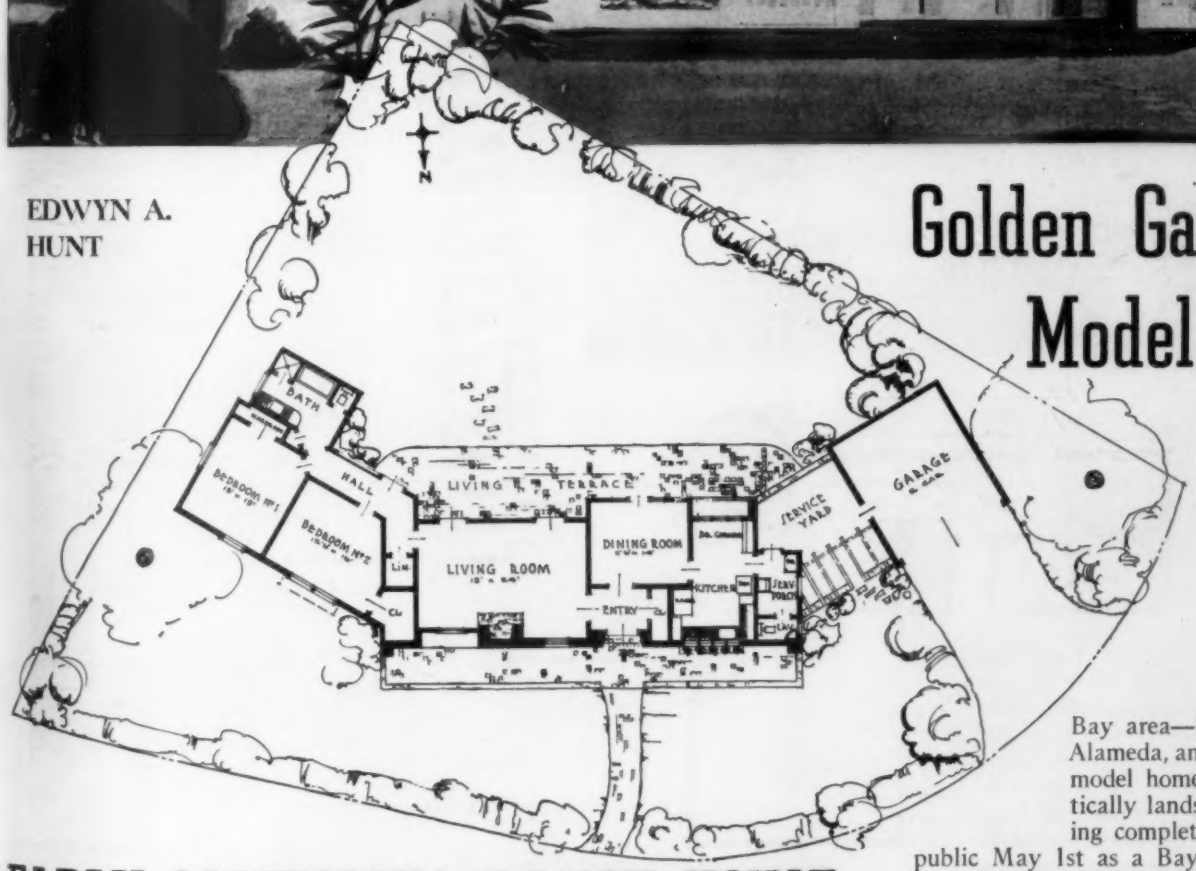
In the Court of Pacifica (the work of Timothy Pfleuger whose modern architecture is outstanding) is located the meaningful Fountain of Western Waters, octagonal in shape and conceived in a series of shallow tiers, each level graced by a circle of harmoniously arranged figures, an ensemble of the creations of many San Francisco sculptors working together. The expressive forms vividly portray the type

[*Please turn to page 104*

The AMERICAN HOME SPONSORS 5 HOMES in the Golden Gate Exposition Model Homes Tour



EDWYN A. HUNT

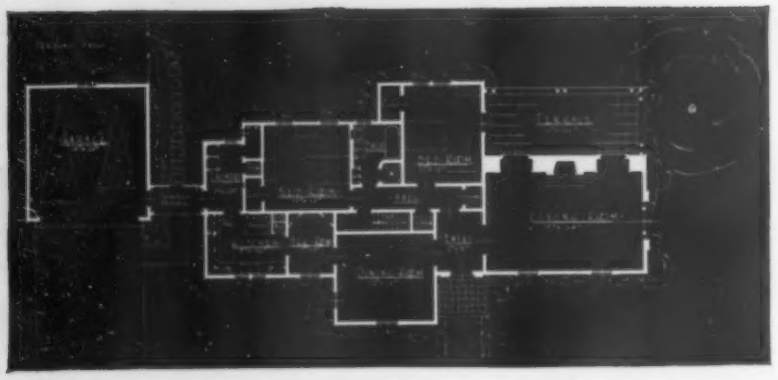


EARLY CALIFORNIA RANCH HOUSE

Sponsored by THE AMERICAN HOME
At "Felton Gables," Atherton, San Mateo County
Walter B. Snook, designer. Arthur C. Collins, architect
Exhibited by Jerome Draper. Approximate cost $10,500

THE plan to hold a show of modern dwellings for Treasure Island visitors, a necklace of beautifully designed model homes circling San Francisco harbor, is the outgrowth of plans discussed with the Homes and Gardens section of the Golden Gate International Exposition. Realtors and builders have constructed in their natural settings throughout the five counties of the San Francisco Bay area—Marin, San Francisco, San Mateo, Alameda, and Contra Costa—architect-designed model homes, completely furnished and artistically landscaped. These houses are now nearing completion, and will be presented to the public May 1st as a Bay Counties Tour of Model Homes.

The ranch house is California's traditional abode, and this home at "Felton Gables" (illustrated here by artist's sketches and plan) cannot but impress one with the timeless beauty of this architecture, so modern in its avoidance of needless ornament, yet because of spaciousness and the utmost adaptability to the natural environment, radiating a sincere hospitality. It is with genuine pride that this particular example of domesticity is offered "Guests of the West" this year.



FRENCH-NORMANDY TYPE HOME

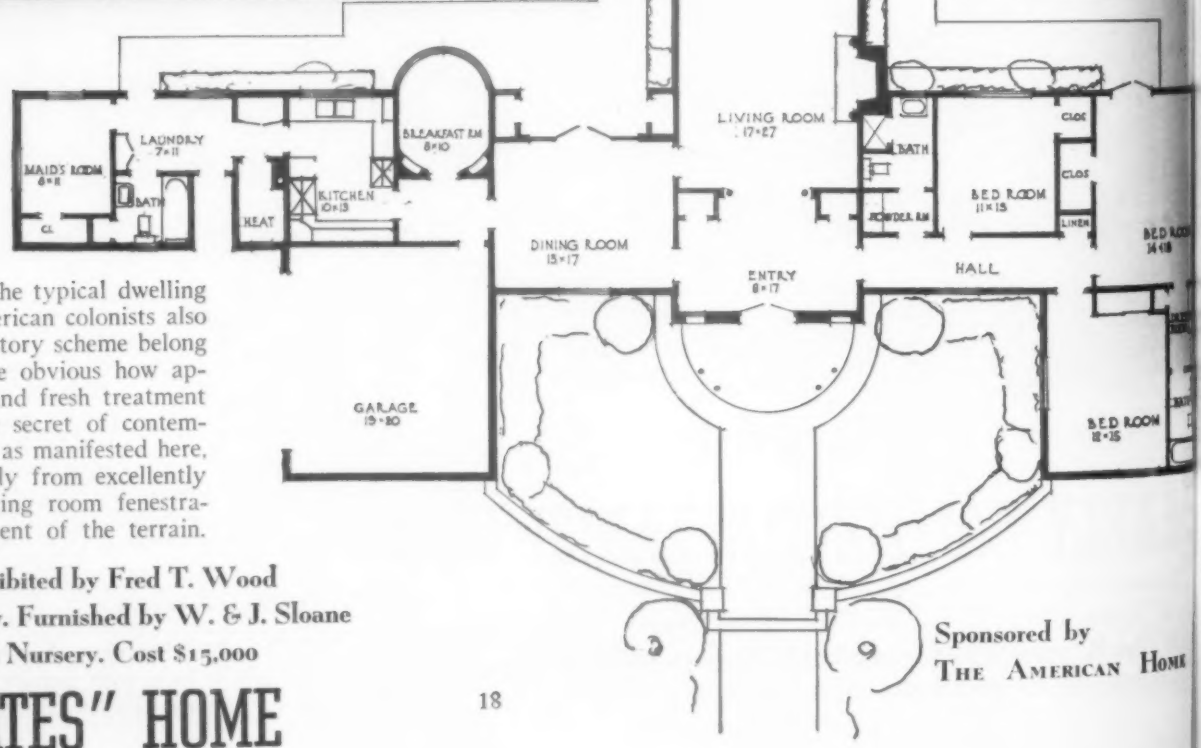
At Oak Grove Manor, Burlingame
Land developer, Lang Realty Corp.
Leo J. Sharps, architect. Carl H. Bessett, builder
Approximate cost $9,500
Sponsored by THE AMERICAN HOME

THE charming propriety of this small house originates in a true understanding of Gallic perspicacity and taste. From the compact way in which the rooms are planned, to the choice handling of exterior ornament, all is extremely well-considered in both practical and decorative matters. Seldom does one find an interpretation of Continental architecture so ably transcribed to modern American needs, especially in this cost range for the average home owner.

A decided credit to any community (and needless to say of the utmost satisfaction to the owner) is the type of dwelling that looks good from any point of vantage—up and down the street, across the way, and from anywhere in the garden. This is such a house, for the roof masses are correctly adjusted to the height of the one-story walls, thus obtaining a substantial volume of agreeable profile.

Cleverly avoiding an ill-bred heaviness that would have resulted if stone quoins had been used at the corners, rustication of the main door-frame and end-window counteracts surface simplicity, and necessary vertical accents derive from tall fenestral areas, and the accompanying louvred shutters. The curved hood above the entrance is particularly fine, providing a restrained elegance, matched in the grill work of the windows and the open-work supports of the garden veranda in back.

The living room occupies a unit to itself with a generous fireplace, flanked by doors leading to the porch overlooking the garden, delightful for outdoor living and dining.



FORMAL beauty gives distinction to this residence. With symmetrically disposed wings thrust forward to enclose a carefully landscaped terrace, and with an attractive semi-circular porch for an entrance feature of the central block, one is reminded of the typical dwelling of English conception that American colonists also knew. Hipped roofs and a one-story scheme belong to this mode, yet it is at once obvious how appealingly modern is the vital and fresh treatment of all detail. Simplicity is the secret of contemporary classic architecture, and as manifested here, style is achieved almost entirely from excellently proportioned relationships. Living room fenestration provides complete enjoyment of the terrain.

In Contra Costa County. Exhibited by Fred T. Wood
Designed by John C. Anthony. Furnished by W. & J. Sloane
Landscaped by the California Nursery. Cost $15,000

Sponsored by THE AMERICAN HOME

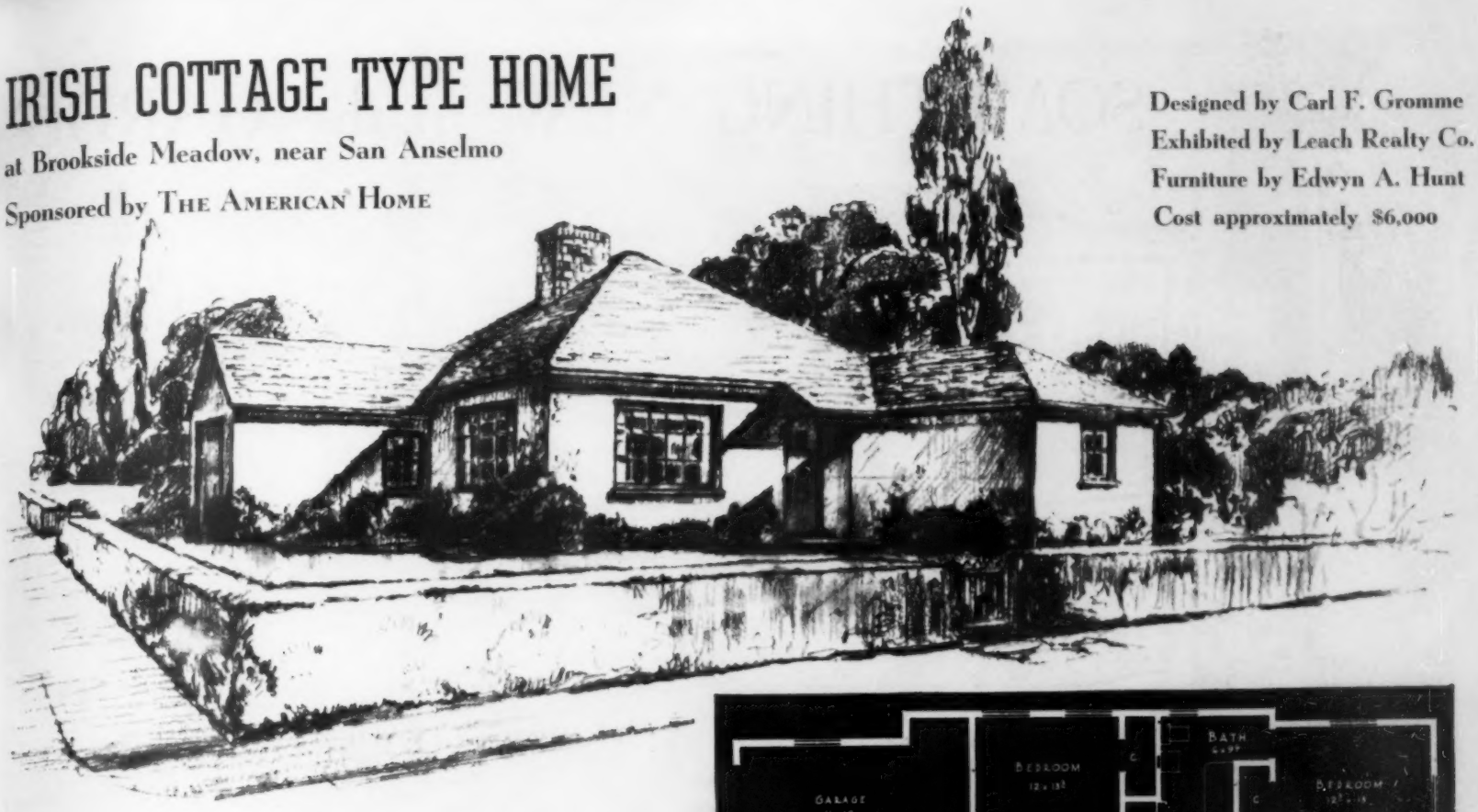
"MORAGA ESTATES" HOME

IRISH COTTAGE TYPE HOME

at Brookside Meadow, near San Anselmo

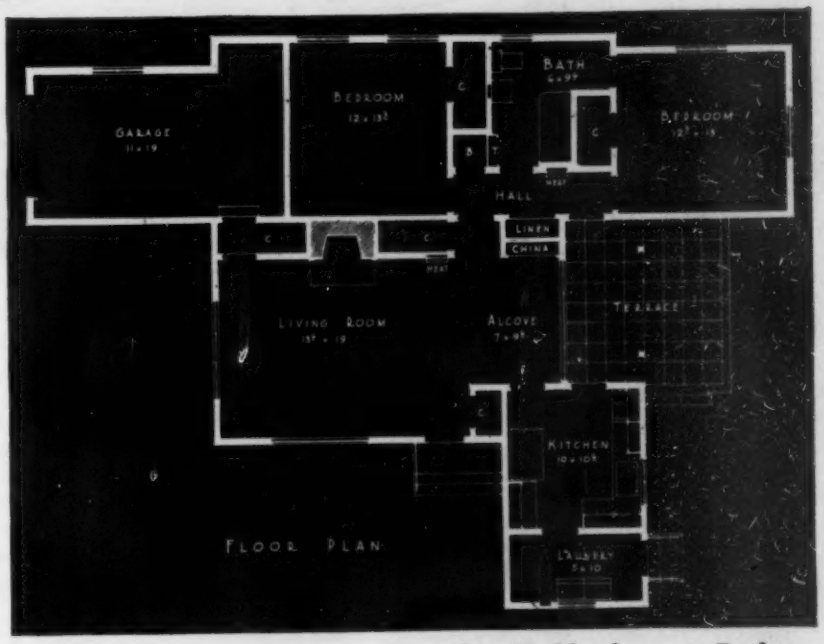
Sponsored by THE AMERICAN HOME

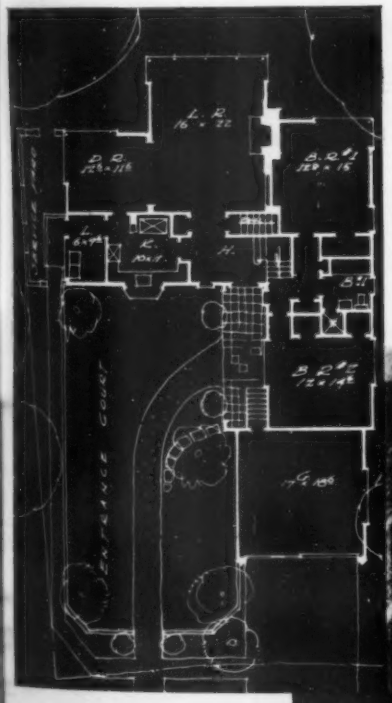
Designed by Carl F. Gromme
Exhibited by Leach Realty Co.
Furniture by Edwyn A. Hunt
Cost approximately $6,000



ERIN's dainty homes are always a happy part of their enchanting surroundings, be they green hills or blue lake waters. Such pleasant simplicity is successfully inculcated in this Irish cottage, charmingly landscaped, and retaining its traditional four-square character with hipped roof sloping from all sides, and a big stone chimney. The central plan allows the utmost saving in equipping the house and in arranging all utilities for the convenience of the entire household. The living room is large, well-lighted with casement windows, and with terrace adjacent. Kitchen, garage, and a second bedroom are located in low-lying wings.

Especially suited for handmade furnishings is such a home as this, and Mr. Hunt has created modern furniture, while the textiles were designed and woven by Maria Kipp, notable weaver. Linen rugs cover the floor-areas.

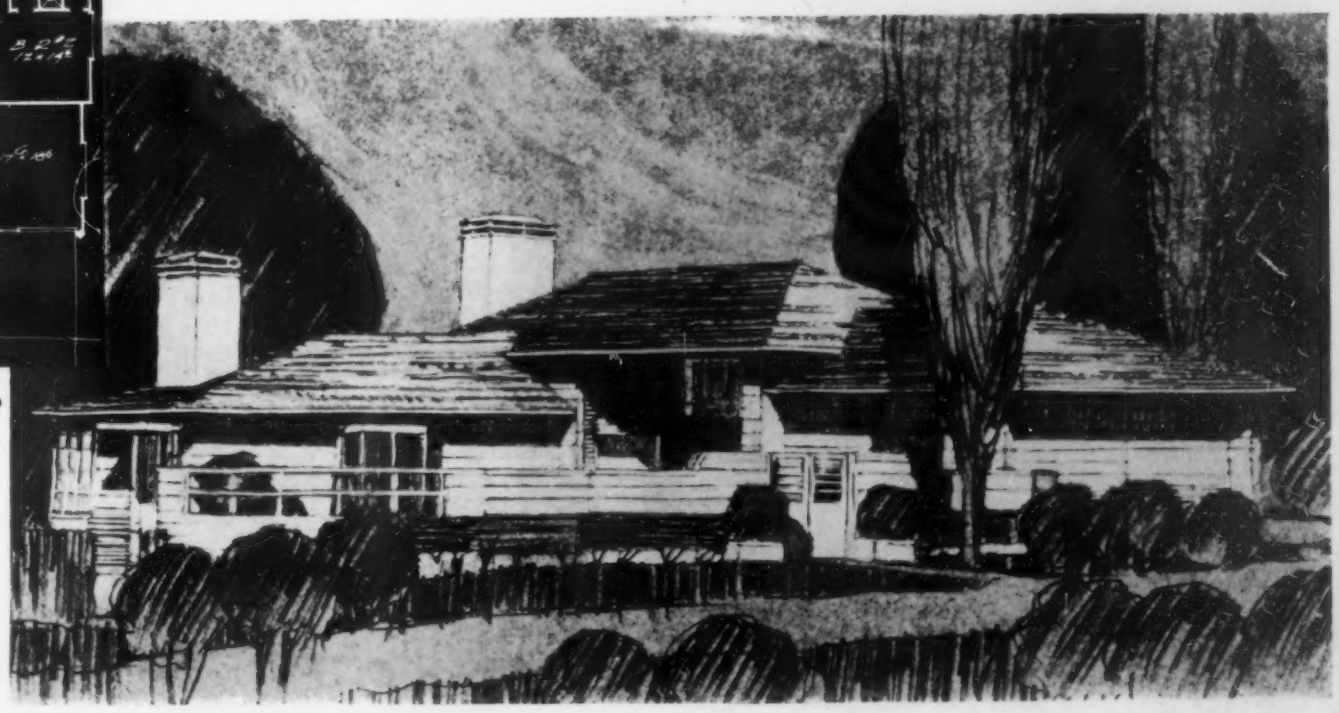




MODERN CALIFORNIA HOME

at Montclair Highlands, near Piedmont
Exhibited by Emge & Stockman

Sponsored by THE AMERICAN HOME. Designed by J. B. Hudspeth, architect. Built by J. H. Armstrong

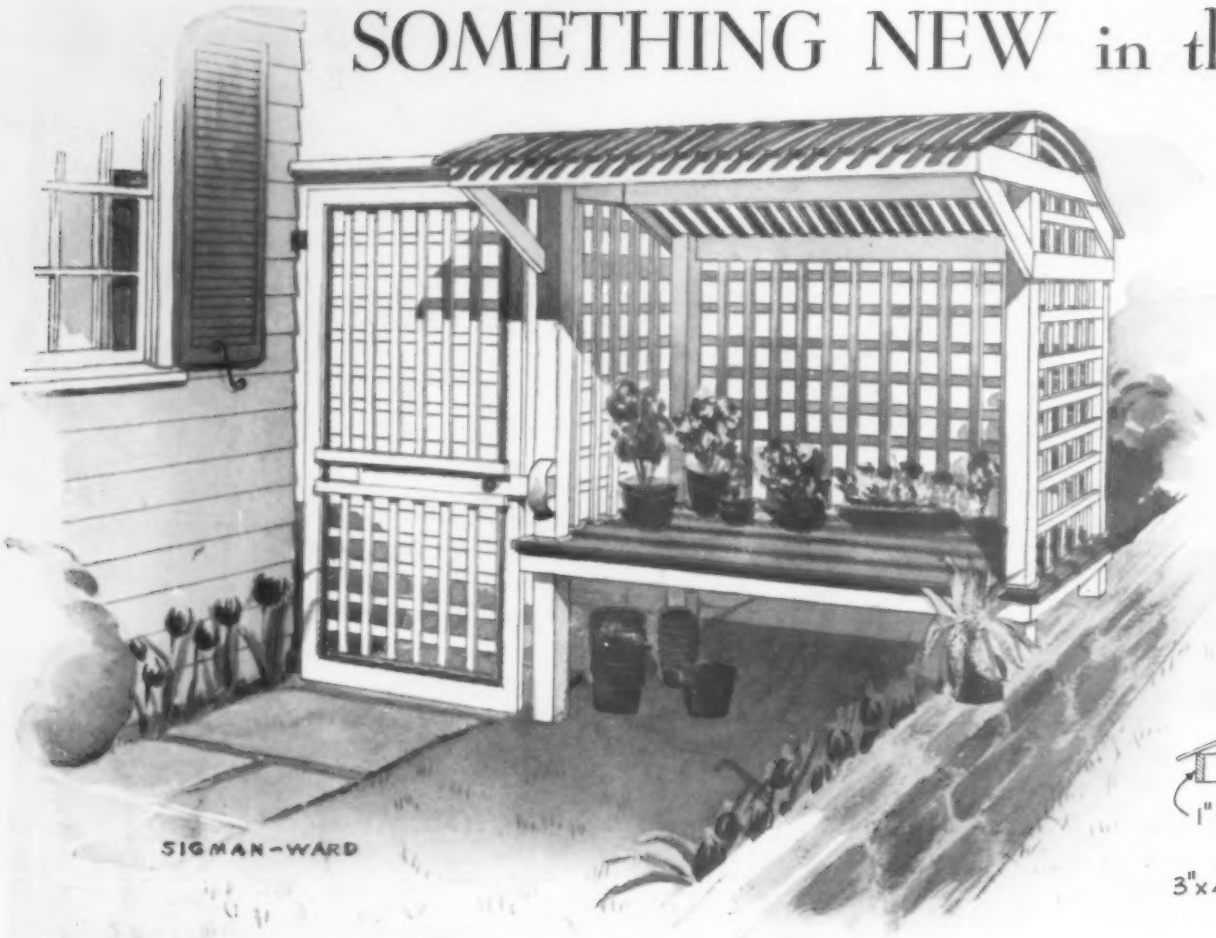


Cost approximately $9,500

STREAMLINED, and with broad sheltering eaves, this house is planned for spacious living in an approved functional way. A right-angle juxtaposition of wings completely segregates bedrooms from that portion devoted to activity.

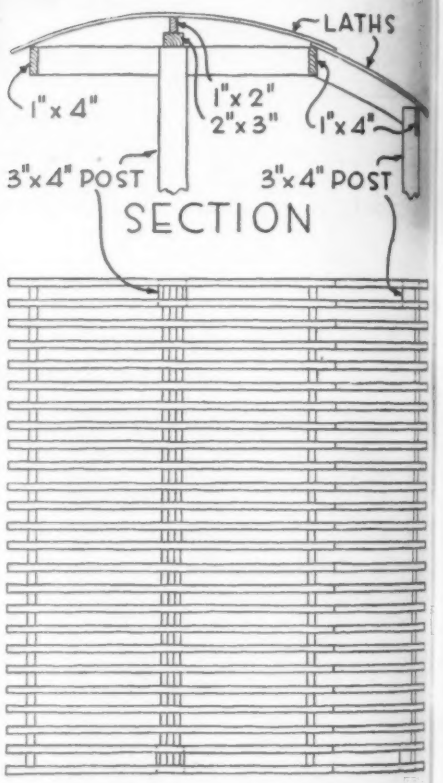
SOMETHING NEW in the GARDEN

A Flower Cabana



This flower cabana is a combination work shed and shelter for plants on their way from garden to house or vice versa. I had a perfectly grand time building it—all by myself—and think other gardeners will enjoy having one

MARGARET TIPTON WHEATLY



A FLOWER shelter in the garden can be of the utmost importance in a practical way. When it combines usefulness with beauty, as in the flower cabana here shown, its existence is doubly justified. We had a problem of breaking the force of a strong wind which ran rampant every afternoon making our outdoor dining terrace most unpleasant. We didn't want merely to build a fence and there wasn't room for a hedge. So we finally devised and designed this cabana and lattice gate. It fits into the garden landscape nicely and blends with the house because it is of the "stuff the house is made of."

As the shelter opens onto the dining terrace, some ornamental potted plants are kept here for decoration. Bowls of freshly cut flowers are placed here before being taken into the house; and flats used for seedlings and pots of plants newly lifted are also kept here for a few days until we are ready to set them out in the beds. On hot days it is pleasant to glance into the interior of the little lath house and note the crisp freshness of the geraniums or whatever else may be growing there.

Such a lath-house should be the garden workshop and it is not complete without a workbench at which to sit while dividing plants, making cuttings, and doing the other light tasks connected with good lath-house practice. So this shelter is simply a large bench, three and a half feet wide by six feet long, with upright corner posts and cross framing members to which the rustic redwood battens are fastened with twopenny shingle nails. The artistic, rustic appearance of the lathwork results from the use of hand-rived or split "shake" material accumu-

[*Please turn to page 120*]

FIRST CALL to DINNER . . .

ANN KEENER

Courtesy, Southern Pacific

THERE was a time when I couldn't hear a distant train whistle at twilight without wishing I were eating in a dining car. Many an evening I've sat in the parlor of a boarding house, waiting to be summoned to dinner in the same dull dining room, at the same ugly table, from the same uninteresting dishes—sitting there trying not to dread it, when, long and low, out of the dusk came the whistle of a train. Then I could imagine myself on the *Sunshine Special*, rushing through a desert at sunset—or on the *Chief*, puffing through a purple mountain gorge. In vacation time dining cars were my pet extravagance. I was willing to ride in a tourist coach or even a chair car if necessary, but at least twice a day I would thrill with pleasure when I entered the diner. It didn't matter what I ate—it could be bran muffins with a pot of hot chocolate, or it might be mutton casserole—I never remembered afterward—but all through the winters of boarding house meals I could close my eyes and see beauty flashing by.

I thought for a while I should outgrow this passion for dining cars—it seems so childish—but I didn't until I became anchored by a working husband, a tiny house, and, eventually, two boys—oh charming anchors to be sure, but firm. And even then it wasn't so much a matter of losing the passion as changing it. I still hate ugly tables set with uninteresting dishes. I still detest eating in the same room day

[*Please turn to page 70*]

ELLEN SHERIDAN

Plenty of shelves for books and the inevitable collections are important to a twelve-year-old girl. She also needs sensibly designed chests for beauty paraphernalia! This colorful room would please a most exacting owner

A Room for that Paradox —a Girl of Twelve!

THE average girl of twelve is something of a paradox! One minute she is decidedly a tomboy; the next she reveals flashes of excessive femininity. She is still collecting all manner of treasures that clutter up her room. Nevertheless, these trophies are signs of her normal development and a vital part of her existence.

Order should be insisted upon by this age, if not before. It gives anyone a certain amount of poise and serenity. Since modern furniture has plenty of shelf, drawer, and cupboard space, it seems most adaptable to modern twelve-year-old needs. It is clean cut, simple, easily accessible, sturdy, and honest. It fairly shouts neatness and order. But this does not mean that it cannot be attractive as well! By the discriminating use of color in rug, chairs, and curtains, the hardness of straight lines can be softened and the room made cheery.

Karl Obert

In a studio like this a young daughter can do everything from favorite hobbies to Monday's algebra lesson

The bedroom-studio pictured above was designed for a girl of twelve. The furniture, carefully arranged to avoid a crowded appearance, accommodated all her interests and talents. It served her faithfully for seven years.

We designed the furniture ourselves some eleven years ago where there was not much help available. Since we had only very average talent, it is not perfect. But it was useful and efficient and charming.

All the furniture is of cheap white pine. Using more expensive wood seemed unnecessary, since a girl by eighteen has very definite ideas about what kind of room she wants. If too much cost has been involved our consciences will not let us part with expensive furniture still in good condition.

The two-tone green tweed rug gives just the right feeling with the sturdy furniture. We depended a great deal on the curtains for warmth and color. They did not fail us, for they are hand-blocked linen in a gypsy design on a golden yellow ground. The design itself is in shades of green, orange-red, and

[Please turn to page 64]

FALLING HEIR to a discouraging little house

BUILT in 1882, the Hanford house in Santa Monica is as old as the town itself, and as such granted the respect due a venerable landmark of this bustling, modern oceanside community. A sale of recently developed business property, however, involved this still worthy though unfashionable residence, and the new owners wondered how they could possibly utilize it. Being wide-awake people thoroughly aware of the inherent charm

in old houses of essentially good construction, they decided to remodel it and live in it themselves. An exact restoration was out of the question because the Hanford dwelling had not yet reached the age of interesting historical antiquity. Nevertheless its strong simple lines they imaginatively foresaw as groomed to that trim, homelike character so desirable in the early American tradition of domestic architecture.

First, the structure had to be moved to an unrestricted site, where by placing the house on a low foundation, the proportions were greatly improved. A one-story section of the house was moved to the side in order to provide more garden space in back. Architecturally this wing balances the entrance facade, where better design has been achieved by removing the porch and centering the door, with windows on either side. Shutters give a finished appearance, and the gable window is subtly arched and has a window box at the base. The site is well landscaped in front and the picket fence adds a final touch of pleasant neatness.

Outdoor facilities are an important feature of any California home and were cleverly provided for in this instance by a large, well-built fireplace and an enclosed porch, open on the garden side and equipped with suitable furniture. This shelter has the traditional Colonial curved lintel and post construction, and a small window looks through to the street; on top is a dovecote. Within the garden are privacy and tranquility. A wagon wheel recalls the old days.

Many interior changes were necessary, from enlarging rooms to adding a new bedroom, bath, and kitchen. From a paneled and papered hallway one enters the new bedroom, which has a color scheme originating from a pair of old Bristol bottles of a lovely blue, with a gold maple-leaf design and delicate sprays of white and dusty pink flowers. A dressing table has a drapery of fine light brown and white dotted swiss and bows of rusty pink material. The quilt on

[*Please turn to page 77*]

MARY WORTH DANIELS

Photograph by Roger Sturtevant

"GARDEN VILLAGE" for an Efficient Woman Gardener

By applying the principle of efficient planning to her garden work unit. Mrs. Wellington Henderson of San Mateo, California, developed the idea of making a compact "garden village" out of several small, unrelated structures on her plot.

With the help of Mr. Thomas D. Church, a prominent San Francisco landscape architect, she worked out an arrangement as efficient for the woman gardener as the modern kitchen is for the busy housewife. She did it by bringing together from various parts of her garden small structures which she humorously termed "not-so-hot houses," and grouping them around a court. The result is an attractive and decorative work unit so organized that she has everything at her fingertips, and in which she can garden in all kinds of weather. It consists, as seen in the picture from left to right, of a greenhouse, a potting shed, a lath-house, and a garden office.

The green house, the first structure to be located on the court, is 9 by 12 feet, an ideal size for the woman gardener. On either side are benches for pots and flats, and above them are shelves for the storage of additional boxes of cuttings, plants, etc. Redwood was used for the frame and the door of the greenhouse over which was stretched wire screening; then the whole was painted gray; white trim creates an attractive color scheme.

Next comes the potting shed where most of the work is done and which is to the garden what the sink is to the kitchen. The bench is 36 inches high so that potting, re-potting, and propagating involve none of that bending over which is so tiring. A shingled canopy covers the bench which is open on three sides. The back wall has shelves and racks for the storage of pots and small garden tools, and beneath the bench are three bins for prepared soil and sand. Within easy reach large balls of twine are stuck on nails driven into the braces that support the roof. Everything is arranged for saving steps.

Being at the rear of the property, the work unit has the advantage of a natural planting of California live oaks, bay trees, and horse chestnuts that serves as a windbreak as well as a perfect "back drop" setting for the little garden structures. Nevertheless, the potting shed was placed as close to the greenhouse as possible to provide additional shelter from the wind. A better plan would be to have it enclosed on three sides.

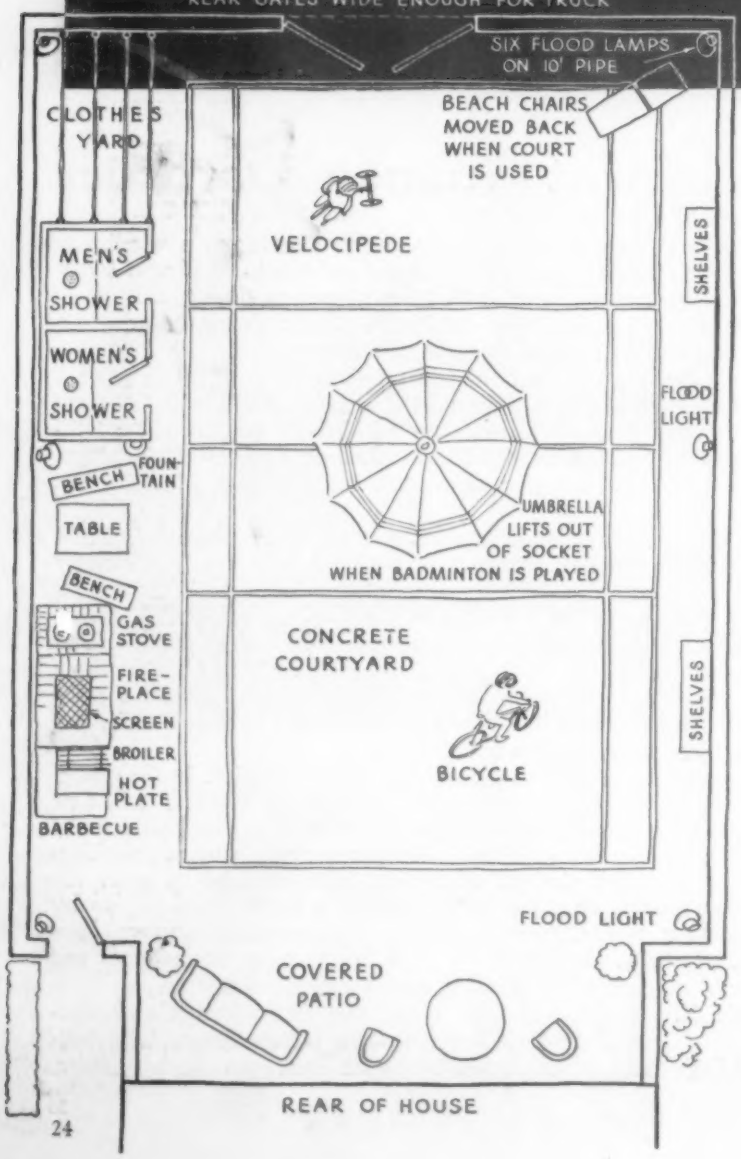
Between the potting shed and the lath-house, which comes next, a path runs to the compost heap and the fire pits which, while cleverly screened from view by the houses, are within easy reach. For the lath-house (also 9 by 12 feet), redwood was again used and, as in the greenhouse, a center dirt path gives easy access to the benches on either side.

The last structure and, in Mrs. Henderson's opinion the most important, is her office where she can work in any sort of weather for it is more sturdily built than the others. Here she keeps all her material relating to the activities of the local garden club in which she is a leader, also the records of experiments in seed propagation and hybridizing in which she is interested. The tiny building provides room for her desk and her garden library and dry storage space for seeds and bulbs. Windows on two sides let in abundant light and make it a cheerful place in which to work.

The court area itself is as practical as it is decorative. In the center, during the spring and summer months, are placed racks to hold flats of plants for use in the annual borders. Here also pots and tubs of geraniums and ivy from the front terrace are brought when the plants need reconditioning. Ground up apricot pits are used to cover the court floor; obtainable for a few dollars a truck load at nearby fruit packing plants, they provide a very practical surface in a warm buff shade. Garden chairs with bright blue canvas seats and backs add a touch of informality and a bright color note.

To the left of the work unit, about two feet above it and separated from it by a wooden bulkhead, are trial beds for plant experimentation and an herb garden.

HELEN BELL GRADY



In This Backyard—

you can cook, eat, bicycle, sun bathe, play badminton, dry clothes, take a shower!

HERE is a neat and useful treatment of the backyard, that bugaboo of the small house. Many lots are so small that there is not enough space for any separate garden, recreation, or service areas, and the ground back of the house has to be used for Junior's baseball diamond and for hanging out the wash as well as for leisure sun baths and picnic suppers. In this plan the available space is cleverly organized so that a maximum amount of space is provided for all these activities. The plan follows the scheme of the backyard at Balboa Island, California, shown in the photograph.

A dark green concrete covers the ground as in a courtyard (it can be painted or stained) and a badminton court is laid out with painted white lines. A fence encloses three sides of the yard and on the fourth side, at the rear of the house, is a covered patio which is a pleasantly sheltered spot from which to watch tennis or badminton games played on the court. This same court can accommodate the family wash on Mondays while a small drying yard in one corner takes care of occasional pieces.

An outdoor fireplace is built along one wall; it includes a charcoal-burning barbecue with a broiler and hot plate on one side and a gas stove for quick cooking on the other side. A hardy outdoor table and benches and chairs form an adjoining dining group. Double shower baths which serve as dressing rooms are built along this same side. They are of a sturdy frame construction, very simple in design with a shuttered grille over the doors for ventilation. The water pipe supplying the showers makes it possible to include a drinking fountain next to the bath houses, a convenient feature which keeps the children from running in and out of the house every time they want a drink. A sink could also be provided for the dishes and outdoor cooking.—HI SIBLEY

Make Outdoor Space for Living

ETHEL McCALL HEAD

Fred R. Dappricb

and green leaves grouped around the roof-supporting joists, in hanging baskets, and singly in pots; hundreds of choice geraniums; drooping fuchsias, and many other flowering and foliage subjects. Both their abundance and their healthy vigor testify to the completeness of the work unit equipment and the intelligence and faithfulness with which it is utilized. Mr. Robert Lewis, as builder and decorator, collaborated with Mr. and Mrs. Stanley in developing this outdoor room.

Mott Studios

With two sides formed by sheltering plastered walls at the end of the garden, the lath-house shown at the top and bottom of this page has become an important part of the home of Mr. and Mrs. Fred Stanley in Beverly Hills, California. It is probably used—and certainly enjoyed—as much as any room in the house. The other two sides, of slat construction, admit abundant air and light, and adjustable blue denim awnings under the bowed slat roof control the sunlight to just the desired amount. A two-foot border of growing moss, potted plants, and boulders encloses the area except at the entrance and in front of the handy arrangement of benches, bins, and cabinets where garden work is done and supplies are kept. At the opposite end from this unit is a wire enclosed aviary where Mrs. Stanley raises the rare birds in which she is interested. Their brilliant plumage supplements the cheerfully colorful effect of the planting along the base of the cage.

Comfortably upholstered iron chairs and lounges, a tile-topped iron table, and other appropriate furniture ranged about the decomposed granite floor make the enclosure as attractive for reading, relaxation, or entertaining as for garden work, the pursuit of ornithology, or any other sort of activity for which the freedom of the outdoors combined with secluded privacy gives just the right conditions.

A profusion of plant materials—some five hundred varieties are said to be represented—creates an effect of coolness, restfulness, and outdoor beauty to supplement and enhance the air of complete indoor comfort and convenience. They include huge begonias with bright red

Top and bottom views show opposite ends of the lath-house living room. Center, the brick-paved passage joining house and garage which, also, has been made a lovely and livable spot

Fred R. Dapprich

A MIRACLE STORY—par excellence!

Believe-it-or-not story of the home of Mrs. Paul Flammer in Los Angeles

ETHEL McCALL HEAD

JACK MOSS, *Decorator*

BEING an eye witness to the rejuvenation of this house made me believe in miracles. The old-fashioned bookcase made way for a handsome fireplace, a protruding closet disappeared completely, and even the kitchen had a bright new decor. Just a glance at these before and after pictures will convince you, too, that nothing is impossible.

Mrs. Paul Flammer of Los Angeles lived in a house that her father built in 1890, and while she loved the feeling of life and humanity that had grown into it during all the years, she wanted a house more suitable for today's living. Then, in an issue of THE AMERICAN HOME, she read about Mr. Jack Moss of Los Angeles, who made it his mission in life to bring new faces to decrepit old houses. She called him in and they held a consultation. He was told to "go ahead," and the result is a miracle story, par excellence, of how a Victorian house shed its years and became a fitting background for its completely satisfied owner.

I should like to start right in telling you about the fuchsia-striped wallpaper and the lovely Victorian sofa, but that is ahead of my story and I had best begin soberly with foundations! Naturally, over the years the foundations had become weary of supporting their load, especially when termites and all manner of strange creatures had been boring into the underpinnings. Mr. Moss jacked up the old house, neatly slipped in a new foundation, and braced the structure more securely against the ravages of the next fifty years.

To make the living room really livable he decided that above all else a closet, which protruded into one corner, must be removed. Then on either side of the front door he installed louvred panels for ventilation. After that, with a flourish, off came the old-fashioned leaded glass doors of the bookcases and on went a

nice bandsawed detail and new mouldings. The center ceiling fixture also had to give way to progress and floor plugs were installed. The radiator which could not be moved was cleverly disguised with an asbestos-lined box designed to look like a commode. All these changes were comparatively minor from an actual structural angle, but what new life they have given the room!

The next problem was that Mrs. Flammer wanted a fireplace, but it was impossible to put one in the living room. "Why not," said Mr. Moss, "put a fireplace in the dining room where the old leaded glass cabinets were?" That was a perfect solution, drawing the living and dining parts together and helping to make them seem like one large living room. Furthermore, with the dining table pushed against the wall, the dining end becomes a small sitting room. So the cabinets gave way to pine paneling, with the fireplace in the center, and a woodbox and a large storage cabinet on either side. The ugly little windows looking out on the driveway became decorative by being pulled over the mantel, and were given glass shelves to hold bright colored ornaments. Soft green window shades soften the light while obliterating an unpleasant view. A three-foot pine dado and a warm fuchsia-striped wallpaper completed the building changes in the room.

But what about the rear of the house? Here the kitchen was crying for more cupboard space and it hated its old wood stove. Then, too, the owner wanted, but was almost afraid to hope for, a dressing room and modern bath with a sunroom that could serve as an extra bedroom. Mr. Moss had a solution. Into the

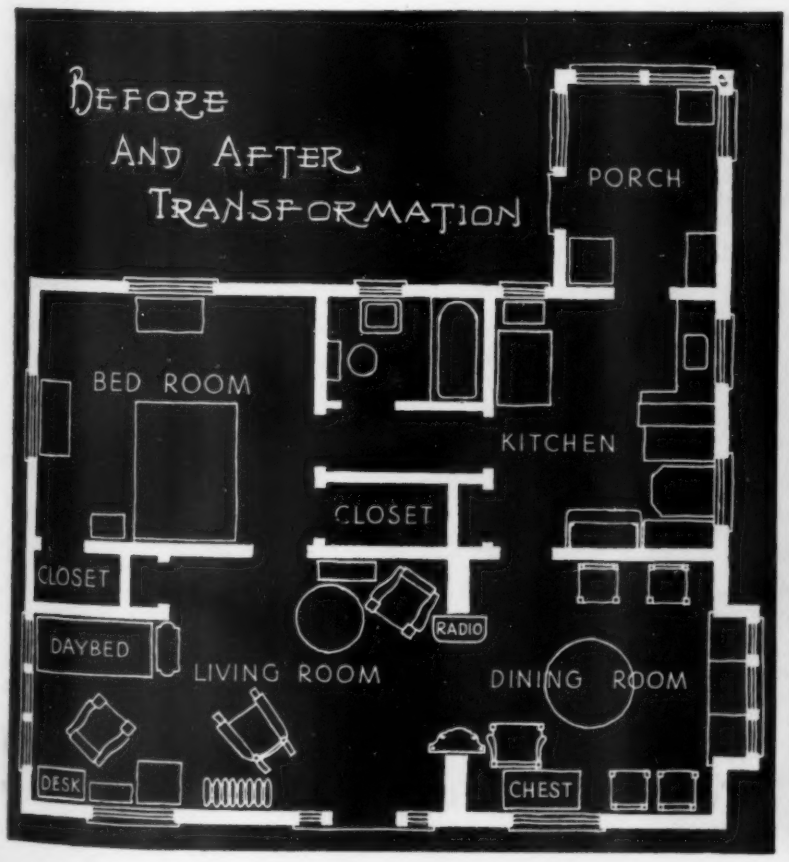
[*Please turn to page 67*]

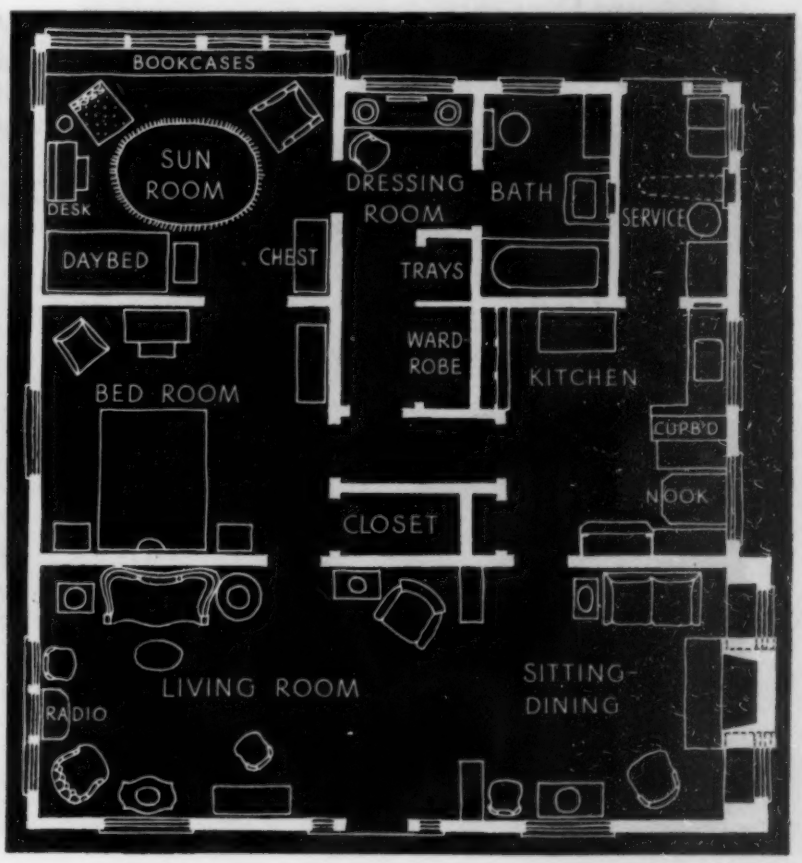
Peasant decorations make a kitchen festive enough for midnight snack parties

Rescued from the garage and upholstered in needlepoint, this lovely old Victorian sofa is now the center of distinguished living room grouping

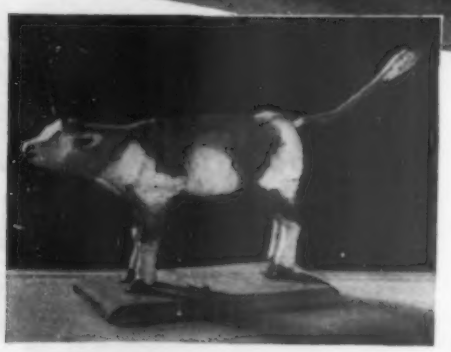
An amusing Victorian chair is in character with the dressing room

Before rejuvenation, the kitchen was typical of the Gay 'Nineties era. As you see above, it was practically void of cupboard space and had an old wood stove with accompanying ugly pipes. Now it has adequate storage space and modern equipment





Totem pole in memory of Buffalo Bill and the Wells Fargo Express wagon are two of old Charlie's skillful "whittlin's"



Photographs by
F. M. DEMAREST

Broncho Charlie's Real American Whittling

CHARLES WADSWORTH

BUFFALO BILL, Kit Carson, Wells Fargo Express, hostile Indians, the Pony Express—they are all names that carry with them the faintly unreal flavor of a history book. Yet by means of his pocketknife and an ordinary piece of wood this young old man, Broncho Charlie, a living link between the Wild West and today's tamed America, makes it again the stuff of everyday life! "Reckon I'll live to be a hundred and twenty-five," says Broncho Charlie, his eyes twinkling. "Even though I'm the last of the Pony Express riders, I can still show up some of these young fellows—without much effort."

Broncho Charlie Miller is eighty-eight years old. The amazing thing is the vitality inherent in this oldster, a vitality that stems from a life replete with adventure and danger. Only six years ago he rode his horse Bolestar on the only cross-continental ride in which one man and one horse traversed the whole three thousand miles.

His carvings and whittlings are telling evidence of imagination and skill. They have the reality of experience. Here is nothing of sophistication or trained artistry. They are forthright in their naturalness, carrying with them a charming naïvete typical of the man. They are peculiarly personal and natively American. As he talks about them his speech is frequently punctuated by throaty laughter which crinkles his eyes. Occasionally he tugs at the long hair which he continues to wear in a braid down his back. And for state occasions his full regalia includes tooled leather boots, buckskin vest, and black felt cowboy hat.

"How did you start whittling, Charlie?" is always a leading question.

"How did I start whittlin'? Seems like I was always sort of a good hand with the jackknife. Nuthin' fancy. Everything natural and full of action. I ain't no artist, but I get 'em real lookin', dontcha think?" Broncho Charlie paused. He rubbed his palms together ruminatively. "The only thing I can tell you is tu jest draw and then cut. Any old piece of wood'll do. Keep your knife keen and cut away bold like."

He chuckled. "I usta do a heap of whittlin' when I was a broncho buster. When I'd rode the orneriness out of one of them wild horses, I'd hobble him and then set down tu give him time tu think about the joys of behavin'. I'd get out my old jackknife and cut away on any old stick. Make buffaloes and antelope and them wooden chains and scissors and pliers, any old thing that came into my head. Next spring after the rains and snows and general hell of winter, the boys would come ridin' in with these chucked away whittlin's that they'd picked up from the bank, thought they was old Injun stuff and they sure looked

[*Please turn to page 78*]

Fred R. Dapprich

IT MAKES FOR BETTER LIVING –that Middle Age Spread of Houses!

The top picture shows how the Henselmeier home was modernized from its psuedo Spanish style. Living room appears on the cover

WE OUTGROW houses just as we do clothes. A house which accommodates a family when children are small invariably calls later for more bedrooms, more living space. Perhaps Mother and Dad have planned a foursome of bridge for the same night the youngsters are having friends in for the evening. The necessary noise of the young folk is not entirely conducive to the concentrated efforts of the bridge enthusiasts, and if the truth were told, the presence of the adults does not add much to the spontaneous good fun of the youngsters. The only solution is the addition of another room!

Mr. and Mrs. E. F. Henselmeier did not have the problem of providing a recreation room for grown children, but their mother and father live with them—a circumstance which requires the same consideration of others. After months of maneuvering to arrange certain evenings when the living room would be free for their mother and father to entertain guests undisturbed, the Henselmeiers gave up and called in Mr. Jack Moss. The interior result you see on our cover, the exterior change is illustrated here on this page.

Mr. Moss is the emergency man on such occasions. He has had phenomenal success in California in rearranging houses to fit families who have outgrown them. Two of his "adjustments" appear in this same issue, in fact!

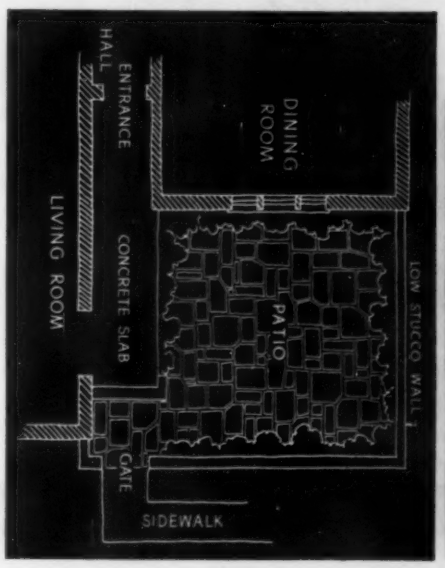
The Henselmeiers had an open patio which they rarely used. It was a walled enclosure, with the outside patio wall set out even with the living room wing which ran out at right angles, sixteen feet beyond the main body of the house. This patio would compare with a walled-in terrace or porch found on residences in other parts of the country.

Quite naturally the logical move was to put the unused patio space to work. Simple enough! To accomplish the transformation the front door was moved forward even with the front wall of the old living room wing, while the front wall of the new room extends still another four feet beyond.

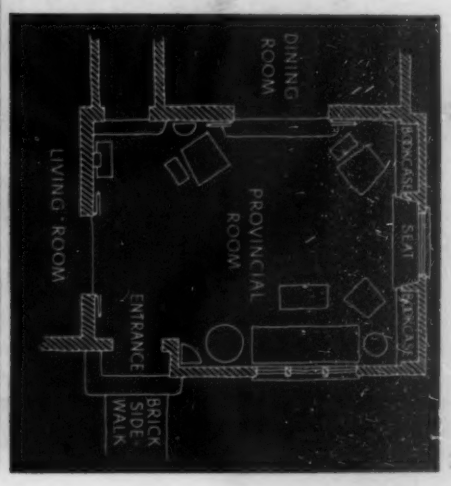
The only other exterior changes made were to lower the front windows of the old living room, add shutters at all windows, and flower boxes.

Inside, the three windows, seen opening onto the patio in the "before" photograph of the house, became entrance doors leading from the new living room into the dining room. For interest, the new living room is at a lower level than the rest of the house, so that you step up two steps into the dining room, into the old living room and also into the hall which leads to the bedrooms. The walls of the new room were paneled with pine, finished with a biscuit glaze over a combed

[Please turn to page 80]



MARTHA B. DARBYSHIRE



"How many people buzz around the country, utterly indifferent to the fascinating wealth of living history before their eyes?" A "dizzy" young couple's remarks brought this disturbing thought to Mr. and Mrs. Gunther, and they set out to prove that "it's fun to be intelligent," that there can be as much joy and profit in traveling intensively in a small area as in traveling top speed over the continent, and that expense can be minimized and pleasure increased by group participation. This article describes a plan for shared travel in California. May the idea spread to every state in our Union—let's travel *in* our country, not *through* it.

JULIA J. GUNTHER

SHARED TRAVEL

IT BEGAN in fun. There were days, now long since past, when Don and Judy spent their week ends in aimless wandering. It was enough in those days that the air was sweet, the California scene colorful, and the even purr of the new car comforting.

Then something happened. Judy says it was the letter that set off the spark of interest in California's adventurous past. The letter was a penciled scrawl found in the old museum of San Andreas in the Southern Diggings. It was headed, "Murphy Mines—February 11, 1852," and began formally: "Dear friend—I take the opportunity of writing the few lines to you hoping to find you in good health me and Charles is sentenc to behung to day at 5 o-clock for a robery good by give y my best respect to Frank and Sam and Church. Yours truly, John Beecroft."

Old Swiss chalet brought around the Horn and set up in 1850 by General M. G. Vallejo. Left, a Russian chapel

The letter may have set off the spark, but it was the incident at Fort Ross that set the project of shared travel in motion. Don and Judy had spent happy hours exploring the walled stockade that tells more vividly than any written page the story of the Russians' thirty-year occupation of the California coast. The quaint chapel of the Greek Orthodox church within the stockade demanded a record picture, and they walked to the road to get the best camera angle on it. As they reached the road, a small coupe rattled to a stop in a cloud of dust. A girl's tousled head popped out of the window. A girl's strident voice cried: "What's that funny lookin' place?"

"Oh, just an old barn," came the gruff voice of her companion, as he stepped on the gas. The car rattled on. Don and Judy stared after the cloud of dust, speechless. At first they laughed, but the longer they thought about the incident, the more it bothered them. How many more people were buzzing about the country, utterly indifferent to the wealth of living history before their unseeing eyes. If ever there was a field for adult education, here it was, and what were they, Don and Judy, whose work was in adult education, doing about it?

From Fort Ross to Bodega Bay, from Bodega to San Jose, they threshed the matter out. What could they do about it? How much did they themselves know about their adopted state? Only a fair amount, picked up in random reading, still more random travel, and an occasional movie such as "Sutter's Gold" or "Girl of the Golden West." Compared to the amount there was to be known, it was as if, confronted with the choice of owning all the gold mined from the rich Mother Lode or a few glittering pebbles down there on the beach, they had chosen the latter. Yet, little as was their own knowledge, it was obvious there were others who knew less.

The initial step, they decided, was to remedy their own deficiency. They began to read, first comprehensively to get the broad outlines of the history and geography of their state, and then intensively on sections of the physical features of which they could explore if they wished to over a week end.

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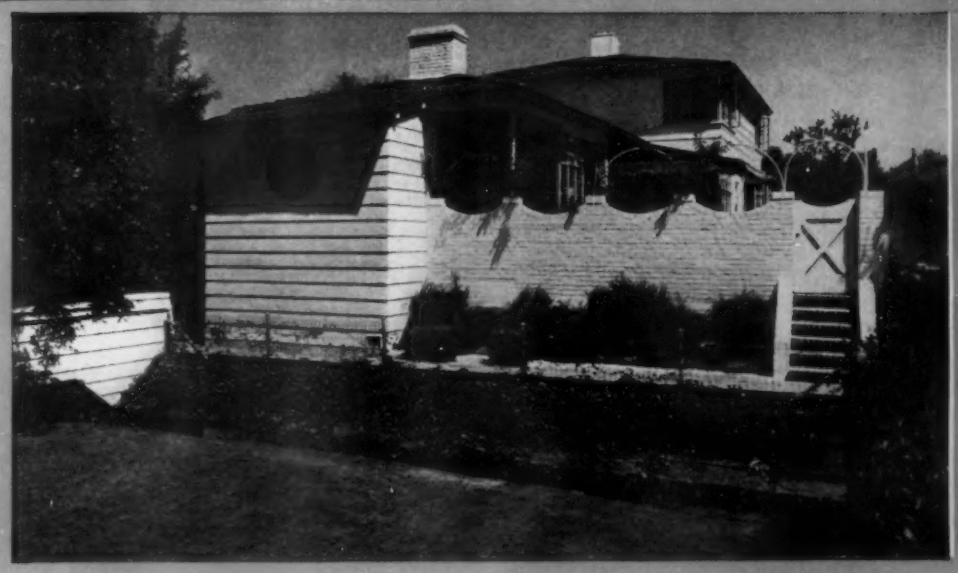
Album of Readers' Homes in and around San Francisco



The patio and garden of the home of Mr. and Mrs. Angus McSweeney described on Page 32. Also the street side of the house

SINCE this is a California issue it seems the right place to show a few of the excellent small homes there and to say a few of the kind things which deserve to be said about the present-day California house. The readers' homes on the following pages are located around San Francisco; in the city and in such sections as Hillsborough, Burlingame, San Rafael, Hayward, Berkeley, Oakland, Sausalito, and Mill Valley. They are representative house designs. They are not the type of Modern house which is a concrete block hung on a pole; in fact they do not depart radically from the traditional American Colonial, English, Spanish, or French types of small house. But they do have more livable plans; plans, for example which omit waste hall space by a better relation of rooms, or which provide one large living room with a secluded dining alcove rather than two stuffy unattractive small rooms. They have fresher, more interesting exteriors. They use the familiar materials of brick and wood, stone and concrete in new ways. There are small houses among them which are akin to the Cape Cod cottage of New England ancestry, but they are not mere outmoded copies; they have twentieth century windows, freshly designed mouldings, trim, and trellis, large, comfortable porches and terraces for modern outdoor living, garages which are an essential and decorative part of the house and new, lively color schemes.

There is probably no section of the country more hilly than San Francisco and its environs and in no place has the problem of the hillside house been better solved. A number of the picturesque and practical solutions are among the houses shown on the following pages. The one-story house is another form handled with great success and the type of house featuring a second story balcony, which is indigenous to California, is done with exceptional charm. The small Spanish house, so popular years ago and so seldom well handled, is built with simplicity now and there are attractive variations of English and French types. Such interesting color combinations as white and yellow, terra cotta, brown and gray, and red and white are seen on many of the homes.

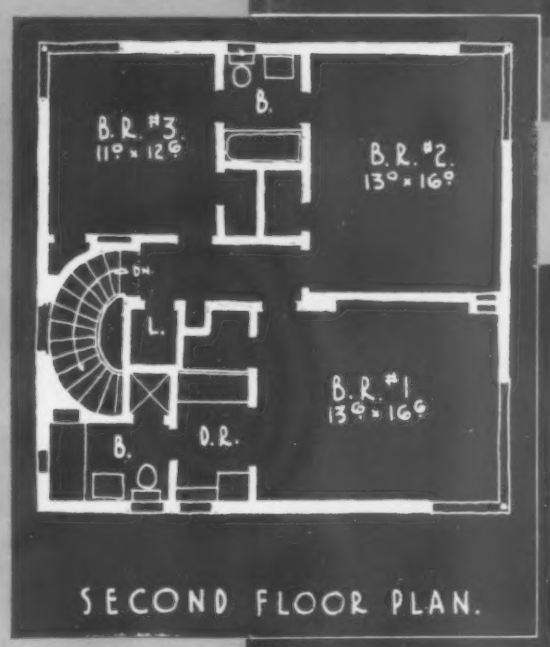
Bone white woodwork, yellow walls, russet rug, green and yellow draperies in the living room

A PARTICULARLY attractive plot of land, quite long, but not especially wide, with a small creek crossing it, is the site of Mr. and Mrs. Angus McSweeney's Hillsborough home. The house was built lengthwise on the lot, along the north boundary, leaving the greatest possible area clear for terrace, gardens, and landscaping at the south side and at the front of the house. The house faces the sun as the library, living room, dining room, breakfast room, and upstairs bedrooms have a southern exposure. The north side has few windows. The entrance path leads from the garage (at the street), along the north boundary and across a trim little wooden bridge to the house.

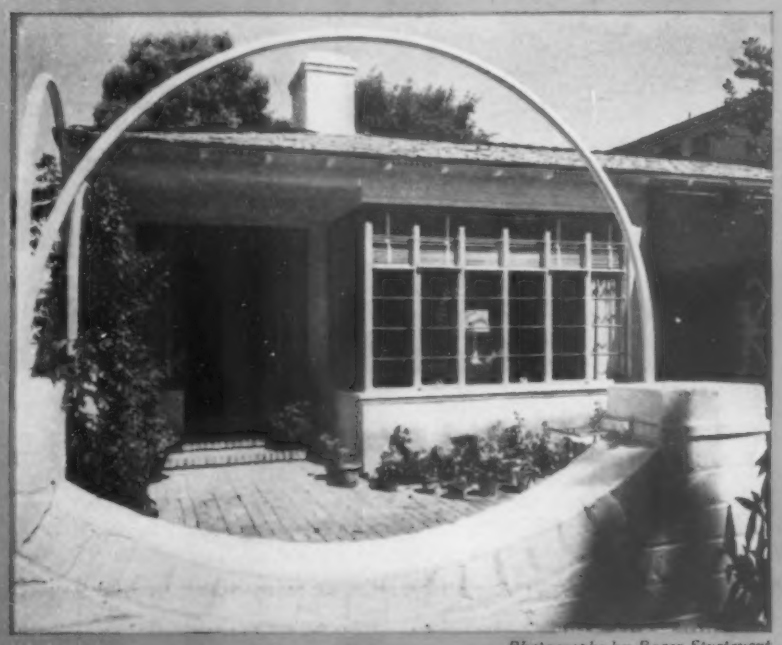
There are many eye-taking details and features. A brick wall, enclosing a patio on the whole south side of the house, is built in a series of scallops. Half circle supports, for climbing vines surmount it. Eventually these vines will form arches all around the patio. The living and dining room doors opening on the patio have screen doors which look just like trellis on the side of the house. There is a circular window in the library and built-out bays and corner windows all along the patio side which are truly high, wide, and handsome.

Specifications: Walls: off-white concrete and siding. Roof: shingle tiles. Insulation: blanket wool. Trim: off-white pine. Windows: steel sash. Interior woodwork: Oregon pine, flush doors. Heating: warm air. Completed in 1936.

The Modern library fireplace is of French marble in faint purple tones

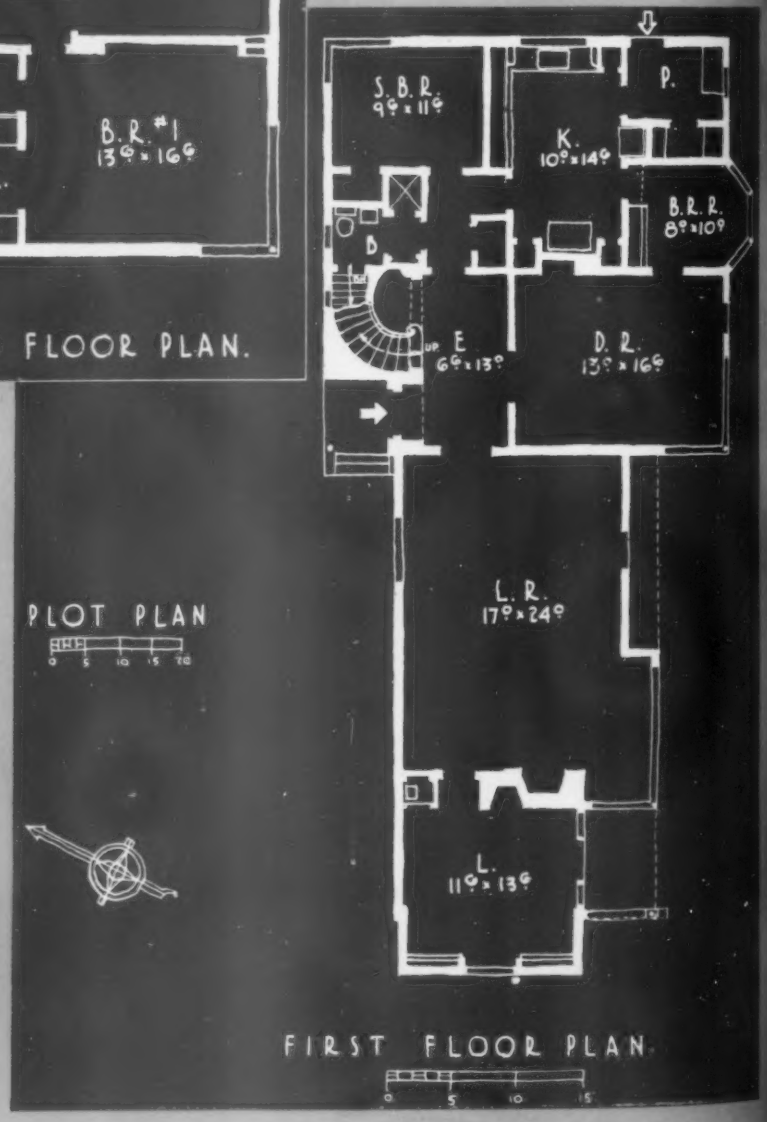


SECOND FLOOR PLAN.



Photographs by Roger Sturtevant

ANGUS McSWEENEY, *Architect*



Photographs by
WATERS & HAINLIN STUDIOS

A fine wrought-iron gate guards the A. F. Mattock home in Burlingame. The all-white Classic home of D. G. Decker in Hillsborough

Roofs, walls, and balcony are distinguished features of Mr. and Mrs. A. F. Heastand's well designed home

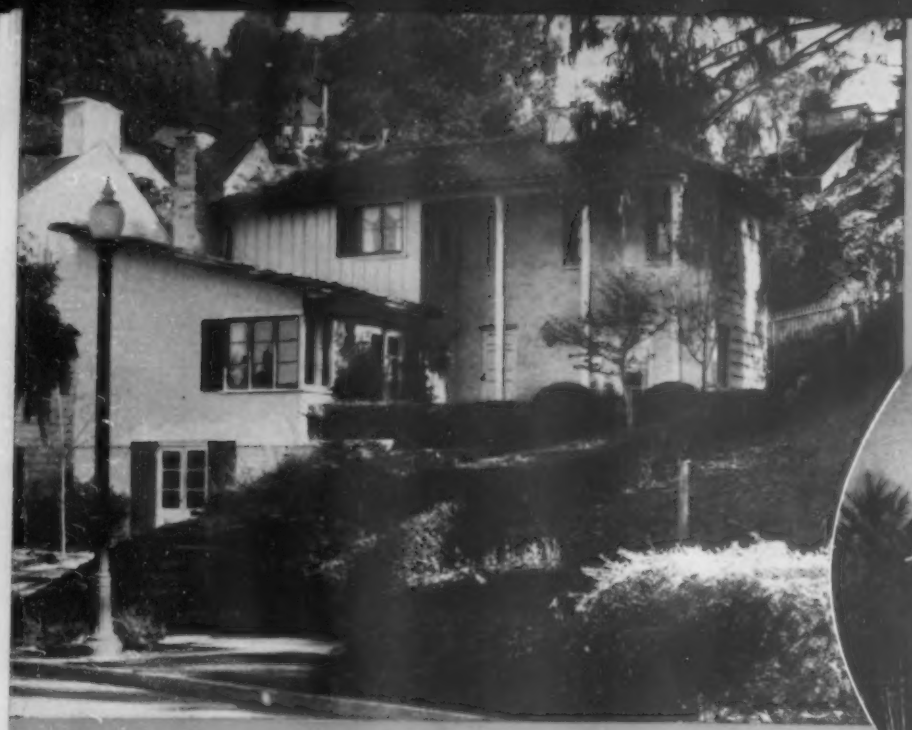
Above: Home of Mr. and Mrs. L. F. Scott. Below: Thomas E. Davis dwelling

Above: This English type of house with walls of light brick, stucco, and half timber is the Burlingame home of Mr. and Mrs. J. H. MacGaregill. Center: The E. C. Kesters' fine Colonial home

Severely plain, the home of Dann Dutton combines Modern and Regency styles

In HAYWARD:

Left and right: The front door, the porch railing, the windows, shutters, and other details of the Modern California residence of Mr. and Mrs. Edward C. Friedrichs are lively and new in design. The architects of the house, Miller and Warneke, have accented these features by setting them against stuccoed walls. The landscaping has special interest also. Note pampas grass, an effective entrance detail



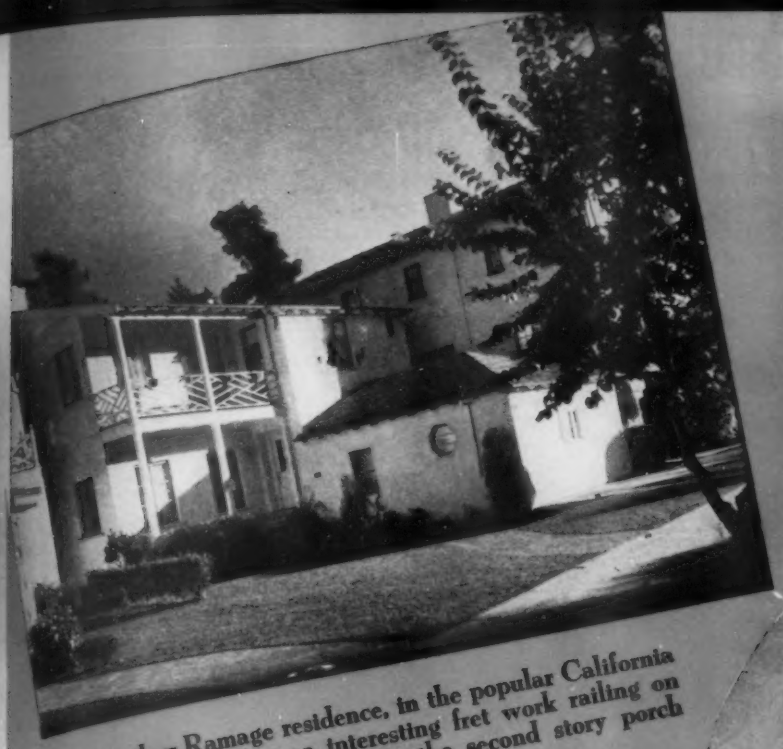
Well adapted to its steep site is the Lloyd L. Thomas home which combines brick, stucco, and wood siding walls with a red tile roof

In SAN FRANCISCO:

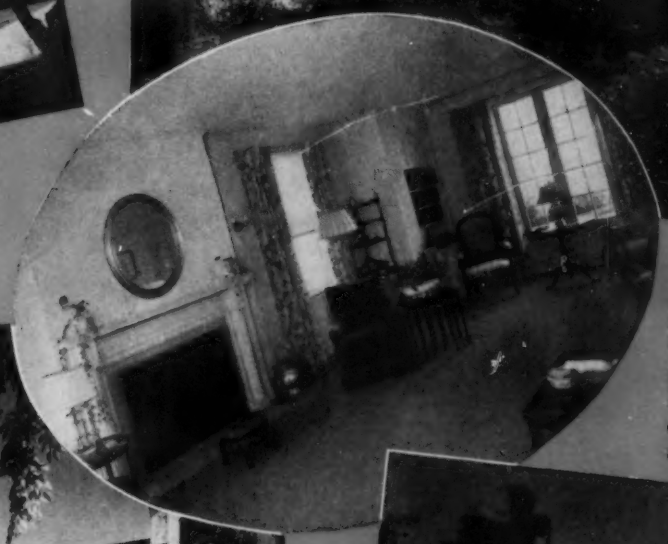
Right: A wide terrace breaks the steep slope. Charles W. Smith's home

Hilly sites prevail in San Francisco and have inspired some delightful residences. Above: The Horace W. Seaman home has nice bays and garage doors. Left: Interesting wood siding on Mr. and Mrs. Pierre Lambert's L-shaped house. Right: The Dr. Arthur Vollert dwelling, picturesquely designed and landscaped. Lower left: The one-story and basement home of Mr. and Mrs. Lloyd Kahn is of French inspiration

Above: A gabled house with brown trim is the Albert Wirtner home. Left: Placed sidewise on its lot, Dr. and Mrs. Harold Fraser's Colonial dwelling has an inviting well-planted approach. Architect: Henry Gutterson



The Arthur Ramage residence, in the popular California Monterey style, has an interesting fret work railing on its most characteristic feature, the second story porch



Above and left: The home of Mr. and Mrs. Hans von Gildern has a gambrel roof, wide dormers, green blinds and an admirable entrance. Lawrence Kruse, architect, designed it

Above: A garage is included in the ivy covered basement of William P. Scott's cheerful Colonial dwelling

Above: Modern and Colonial ideas and designs have been skillfully mixed in Mr. and Mrs. L. R. Tuissez' attractive residence. The stair tower is distinctive. Below: A brick path winds up to the twin gabled facade of Mr. and Mrs. W. B. Parker's formal English dwelling

Above: This pleasant cottage was remodeled from a bungalow and is the home of Mr. and Mrs. Marvin B. Patton. The corner window forms a well lighted living room spot. A bedroom has a white rug and curtains with red bows; sunroom green and white

Upper left: Porches and garage have been especially well designed in Mr. and Mrs. T. J. Corwin Jr.'s house. Lower left: Luxuriant, formal planting enhances the home of Mr. and Mrs. Thomas Gallagher

In SAN FRANCISCO:

Right: An enclosed, flagstone terrace serves as an entrance to the home of Dr. and Mrs. Ernest Ker. Below: A practical scheme for narrow city lots, popular in San Francisco. Garage and basement on first floor, living quarters above. Note Mansard roof. Home of Miss Jane Brett

Top: Adroit landscaping of the sloping bank in front of the C. H. Alexander home unites the street level garage, the stair, and house. Mr. and Mrs. W. C. Johnson's residence is of clapboard in the New England Colonial manner

Above: Brown-gray shingles are used on the roof and gray shingles and tan stucco on the walls of the home of Mr. and Mrs. Claudius Y. Gates. Left: Miss Mabel Ahrens is the owner of this beguiling Monterey house in which the balcony overhangs a brick terrace. The house has a shake roof, driftwood-gray batten board siding, and green shutters

In SAN RAFAEL:

Above: Special simplicity and originality mark this home set against a background of eucalyptus trees and pines. Just completed for Mr. and Mrs. G. M. Buckley, it has unpainted shingle walls of natural brown while the shutters, doors, and trim are mustard yellow. A "pick-up sticks" fence is a rustic note

Inspired by the Spanish architecture of early missions, the Edward Freitas home has finely detailed tiles, wrought iron, carved columns and beams

Simple and effective are the graceful balcony and batten board siding of Mr. and Mrs. John L. Rutherford's home. The living room is pleasant and spacious

Below: Mr. and Mrs. H. E. Seifert's Spanish type home. Next, home of Capt. Kimberly, Professor S. C. Brooks' residence. Home of Raymond Weisbrod

Mr. and Mrs. Russel Sanford's home is designed with imagination and an agreeable formality. Wood siding is laid horizontally and the recessed doorway and fence enclosing a small front garden are interesting

Center: A stone fireplace dominates the snug, stained gray home of the Jefferson Alison Jrs. Above: Mr. and Mrs. Estelv Ward's one story ranch house style home atop the Berkeley Hills

Above and right: Mr. and Mrs. Warren Hanna's smart California-Colonial home is built down hill with an enclosed front patio

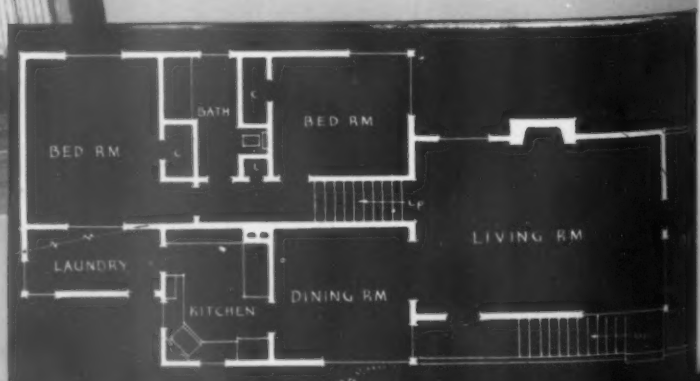
In ALAMEDA:

Left: The white shingled, green shuttered home of Mr. Clyde Hawkins. The steep roof covers a small front porch and wing. Right: Brick and wood siding walls and redwood roof shakes form Mrs. James Greig's home

Right: Picturesquely set under live oak trees with colorful flower and shrub planting, the compact home of Mr. and Mrs. H. W. Bischoff has excellently designed windows, and entrance doorway. White, wrought-iron terrace railings are effective

In OAKLAND:

Above: Shutters and walls are white on the home of Mrs. John Parker. Many windows overlook San Francisco bay at the rear of the home. Left: A house of Modern design, strikingly attractive, well planned, and well fitted to its site is Mrs. H. C. Wagner's home. Harry Bruno, architect. Built on two levels for approximately $5,500, it has coral pink stucco walls, a redwood shake roof painted white, and white trim. Garage and service yard are neatly incorporated and the windows are generously large and functional. The plan is reproduced below



Below: Three homes which include fresh, new ideas. The Emile Ziegler home with its interesting upper porch, the W. E. Smith hillside home, the Louis Byers home with novel brick facing

The window box is a clever feature of Mrs. W. S. Storms' home

Above: Three distinguished homes which are modern versions of traditional styles. The English home of the C. N. Whites. The Colonial cottage of the Paul Schluters, the Spanish home of the Ivan Rankins

Above: Brown and white is the color scheme of Mr. and Mrs. John S. Winfrey's dwelling. The garage doors have a driftwood finish. Left: Mr. and Mrs. R. E. Worth's one-story home shows a nice treatment of wood trim on the porch

Left: The vertical siding in the porch is yellow, the clapboard walls, white, in the cottage of Miss Vivian Buck

In SAN MATEO:

Above: The formal plan and center doorway are well suited to the wide, level location of Mr. and Mrs. B. G. Wills' dwelling. Miss Barbara Schwenger's one and a half story home of white horizontal siding includes extra bedrooms over the street front garage

Above: The design of the windows and attached garages are of special interest in Mrs. Claude Hirshey's home (top), the Daniel Angini's home (center) and Mr. and Mrs. Kenneth Carleton's residence (bottom)

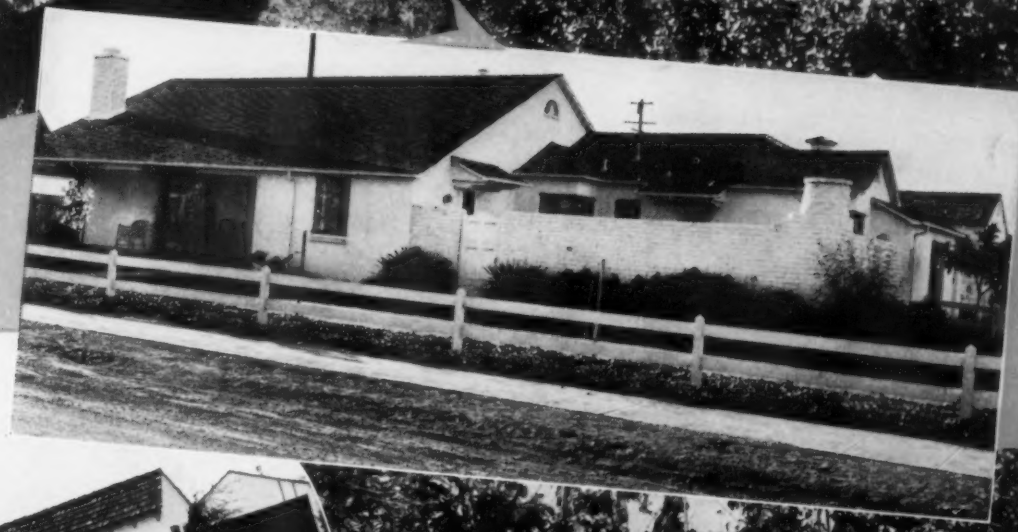
Above. Two stucco homes which have two-story garage wings. Mr. and Mrs. A. N. Offley's home has an inviting entrance porch framed by nice trellis. Mr. and Mrs. F. N. Guermann's home has a patio at the side. Left: The cottage of Mr. A. H. Lame is gray with white and green trim

Below: The home of Mr. and Mrs. Sprague Smith, an adaptation of the ranch house style on a wedge-shaped lot. Brown siding and trim contrasts with the white walls

In PALO ALTO:

Right: Simplified English details (half timbers) on Mrs. Leta Schwab's home

Above: Mrs. Cecile Berry's home, another good example of a California-Colonial house with overhanging balcony, batten board walls, nice garage treatment and good trim



Home and garden are usually well related in a long, low type of house. The entrance porch and side patio are outdoor living areas in Mrs. Beatrice Martenes' home, left. Mrs. D. Smith's home above, has a picturesque roof

The roof is a dominating feature of the A. M. Ramsay home, above. Redwood shakes weathered in tone are in rustic contrast to the white stucco walls. Brick of a soft red color forms the house and garden walls in Mr. and Mrs. Fred Siebert's residence so effectively built under great wide-spreading oak trees

A simple, decorative upper balcony at the rear of Mr. and Mrs. W. R. Miller's home, at left, overlooks San Francisco Bay. Note unusual railing and shutters

Right: Sausalito houses are built on a steep hill above the Bay. Mr. and Mrs. G. H. Smith's cheerful brown siding and yellow trim home catches the view from wide windows and balcony

A terraced garden in front of the Louis Signer's stucco Spanish home includes cacti and a banana tree. Potted geraniums are hung from the wood-railed balcony.

In SAUSALITO:

A gravel path leads under twisted oak trees to Mrs. L. C. Tichinor's red and white cottage of rustic siding. It is a one story house, well located with a brick chimney and a wide brick-paved porch

Mr. and Mrs. H. E. Patter's home has a level, flagstone terrace skilfully wrested from the steep, tree-covered hillside of Mill Valley. The lower walls of the one story house use redwood siding horizontally with white stucco above. The trim is painted a bright blue. Right: Overhung by tall eucalyptus trees, the Paul Ludolph home has a delightfully rustic character

In MILL VALLEY:

Left: A bold treatment of vertical and horizontal siding in driftwood gray with deep green trim on the well-situated home of Mr. & Mrs. F. A. Juch

In PIEDMONT:

Left: The G. B. Mills L-shaped house provides ideal patio space. Right: Dramatic in its design and landscaping, Mr. and Mrs. C. C. Gibson's home is built around a beautiful old oak tree. Both by Miller & Warnecke, arch'ts.

In its setting, plan, and exterior design, the home of Dr. and Mrs. A. B. Mills is first rate

Left: The Edward Kramer Jrs'. home has interesting pointed arch details and a sweeping well-sloped roof. Below: Dr. Harry Cramer's home has the character of an English cottage

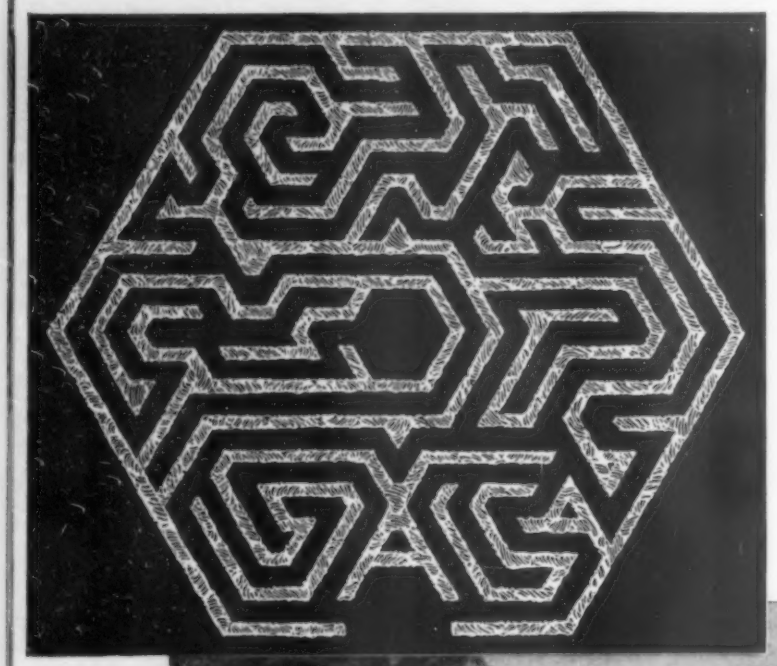
THE new California home proves that the small house can be designed with variety and unstereotyped charm. By such original, delightful treatments of details as we show in these pages—doorways, windows, flower boxes, porches, fences, and the like—and by a straightforward effort to plan houses which are attractively comfortable no matter how limited in size or how simple in materials, the designers of homes on the West Coast are beginning a new American style of house architecture. California is so far from the East that its architects are not as influenced by 18th century house styles as they are in the thirteen original states. They are less ready to use the traditional Colonial house (for example) in its old form and try to fit Mr. and Mrs. Jones' present-day living needs into it. They use Colonial styles (for example) but they reshape them into new forms. They make something decorative of the garage and put it in the place it requires as an important part of today's living instead of trying to hide it behind the house. They expand the size of tiny houses with large bay windows, balconies, and porches of simple but modern design. Most of these ideas and the homes we have pictured here could be adapted to other parts of this country.

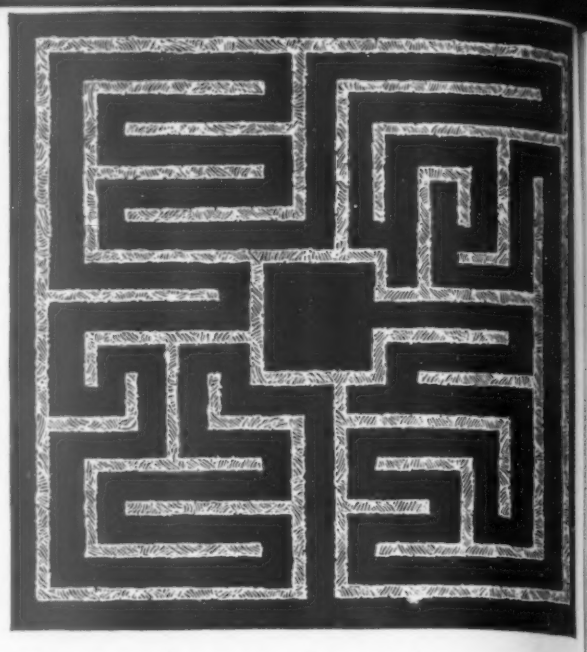
The house featuring the second story balcony which is usually called Monterey is very popular around San Francisco. It has its roots in the original Monterey adobe house and in old Colonial forms, but it has become a distinctive style in its own right, one which may be called Californian. Adaptations of the old, one story ranch house are equally well done. Another local type is the house designed for narrow city lots in San Francisco where there isn't room enough to build both garage and house. The garage has been incorporated in the lower story of the house with the living quarters above it.

MAZES for MODERN GARDENS

By BUTLER STURTEVANT

Member of the American Society of Landscape Architects

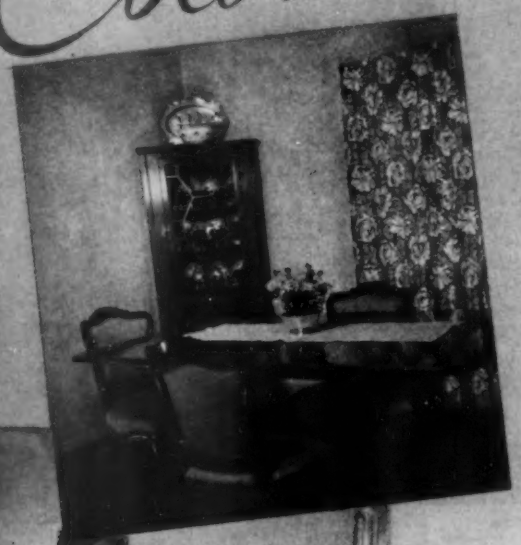




HERE is a picture of the miniature maze, made of neatly trimmed boxwood, in the Seattle, Washington, garden of Mrs. Fred Remington Greene. Its central feature—the goal won by solvers of its riddle—is an ancient stone urn turned into a fountain, with glass balls floating on the surface of the water. Prostrate junipers do much to soften the edges of the enclosing planting of trees and shrubs.

Made of hedges six or more feet tall, the mazes of yesterday's Old World gardens helped to satisfy the ageless desire for brain-twisters, just as cross-word puzzles and anagrams do. In modern gardens, especially when carried out in miniature like this, a maze can provide an interesting and artistic focal feature, a sentimental reminder of oldtime customs, and a delightful play space for children. While boxwood is *the* material for maze-making, other plants will serve in different localities, depending on soil and climatic conditions. Dwarf forms of yew, holly, barberry, euonymus, bush honeysuckle, and even privet are good. Accuracy and patience plus many stakes and much string in laying out designs; strong, uniform plants, and, afterward, regular shearing are the main requirements.

With revivals of ancient styles in clothes, furniture, art, and architecture responsible for so many lovely effects, why not bring back the quaint beauty of the old-fashioned garden maze?



Color at HALL HOUSE

Photographs in natural color by Mr. Hall

Santa Barbara home

of Mr. and Mrs. Sherwood Hall

PARVA SED APTA—Small but fit. Maybe it is impertinence to name this modest cottage for the lovely dream house in "Peter Ibbetson"; but that is our choice, and we shall stick to it. The house is small and exactly suits us.

After rattling about for several years in a large and dreary example of an earlier era, it has been a real adventure to go to the opposite extreme and establish ourselves in a white farmhouse so tiny that there is not room for one single unnecessary object. And the result is so gratifying in comfort, tidiness, and gaiety that it was well worth the Spartan effort needed to rid ourselves of the superfluous furniture that collects with time.

We decided that everything which had not proved its value to us as a family, after several years' trial, was doomed—and out it went! Things which have been cherished for generations become no more or less than white elephants if they are definitely out of place in a household. Family portraits which were too imposing for small rooms had to be stored against the time when we might want them for a larger house. But off to the antiquaries went many former treasures, both large and small, which had plagued me no end by constant refusal to adjust themselves to our particular needs.

After elimination, came the delight of choosing new and absolutely appropriate things; fitting the furniture to our pattern, instead of trying to make ourselves over to sizes, shapes, and heights which wouldn't jell.

As you drive past the little lagoon with its complement of white swans, the road winds gently to our hilltop, from where we look over the town. A tall spire rises against a frame of mountains, and the noon-day breeze brings us the sound of

[*Please turn to page 64*]

Dinner for 12
Small dining room
One Maid } =YOUR PROBLEM?

Color photograph by Z. Alexander

—then give lovely, economical dinner parties this way!

DORIS HUDSON MOSS

A SMALL dining room is no reason to forgo giving parties in favor of foursomes. The latter are fun, of course, but a larger group contributes to greater gaiety and a more expansive social life. Buffet suppers have grown just a bit stale because too everlastingly often they rely on the usual spaghetti, cheese, cold meat, coffee, and an over-rich dessert. It does seem that buffets are contagiously pottery-minded, foreign flavored, and supperish—which is all very fine and delectable no doubt—but let me tell you about a *Buffet Dinner!*

Our host and hostess live in a small house. The living room holds three card tables with composure, however, so the hostess arranged those tables for a dinner service. The cover consisted of two canapes on the place plate, cocktail beside the wine glass, and iced water, poured. After the canape the men left the tables to bring cups of chicken and mushroom broth to us. A maid passed crispy, warm crackers. Then while we all went to the dining room to serve our dinner plates, the maid removed the cocktail glasses, the soup cups and place plates, and poured the chilled sauterne.

That attractive dining room table was groaning with the largess of hospitality: flowers, candles, and deliciously prepared homemade food. There were tiny broiler-chickens, stuffed with parsley and celery and trussed up to imitate their large forebears, browned to buttery perfection and surrounded by whole luscious strawberries delicately warmed. There was giblet gravy flavored with sherry wine. New potatoes frivolously decked with minced parsley, Julienne strips of baby carrots, and fresh green peas, all butter drenched and heavenly. Platters of chilled salad appeared miraculously to replace emptied ones, and no wonder! Halves of avacados held marinated fresh shrimps and were garnished with the first tomatoes of the season that wore golden-green plumes of hearts of romaine. Warm, fruit-decked Swedish bread-ring, red raspberry jam, tiny hot rolls, unsalted butter—ah, there *was* a dinner to remember!

For dessert a delicate sherbet made of fresh orange juice and canned nectarines, served with unfrosted, warmed angel cake. Good coffee and salted nuts completed this gorgeous menu. *And*—our hostess did it with the help of one maid, three card tables, a dinner service for twelve, and ten very willing and happy guests. Surely a gracious, dignified way to entertain with no more work than the usual buffet supper.

Expensive? When twelve persons can be delightfully entertained with

the services of but one maid and three courses of good food, it is a very reasonably priced party. One maid could never manage service for twelve in the dining room. Most small dining rooms do not welcome twelve places graciously. Too often a dinner party of that size, unless adequately served and managed, is apt to become ponderous. And if you, too, are interested, here are some more menus that you will surely want to try for your Buffet Dinner.

Menu One

Avocado, fresh pineapple and orange, chickory and French dressing salad. Place on card tables before the meat course, Western fashion. Pass crispy crackers.

Roast spring turkey, sage stuffing . . . escalloped oysters . . . hot biscuits . . . new potatoes . . . peas . . . pickled peaches.

Mint sherbet . . . chocolate petit fours . . . nuts . . . . coffee.

Menu Two

Fresh pineapple and strawberries, chilled, on plate around a little mound of confectioners' sugar . . . crisp warm crackers may be passed after fruit plate has been served.

Leg of spring lamb . . . gravy . . . dry steamed brown rice new peas . . . mint jelly . . . hot biscuits . . . iced celery hearts.

Individual lemon meringue pies . . . coffee.

Menu Three

*Baked spiced oranges. Serve hot right from the oven.

*Rex sole fillet . . . fresh broccoli . . . hot corn sticks . . . currant jelly . . . red cabbage salad . . . sour cream dressing.

Coffee ice cream in meringue shells . . . chocolate sauce
Demi-tasse . . . minted nuts.

Menu Four

Artichoke hearts filled with a roquefort and cream cheese mixture . . . serve as a first course appetizer.

Supreme of halibut with mushrooms . . . green beans . . . combination fruit salad . . . melba toast . . . hot twin rolls.

Raisin pie (recipe page 58) . . . coffee.

Menu Five

Clear mushroom broth with sherry . . . thin cheese crackers.

Half fried chicken . . . cream gravy . . . new potatoes . . . buttered asparagus . . . de luxe prunes (page 58) . . . rolls.

Frozen strawberries . . . chocolate frosted cakes . . . coffee.

Menu Six

Cream of tomato soup . . . served with buttered croutons.

Roast stuffed shoulder of veal . . . whole cauliflower with Hollandaise sauce surrounded with peas . . . avocado ring.

*Banana fritters and whipped cream . . . coffee.

Menu Seven

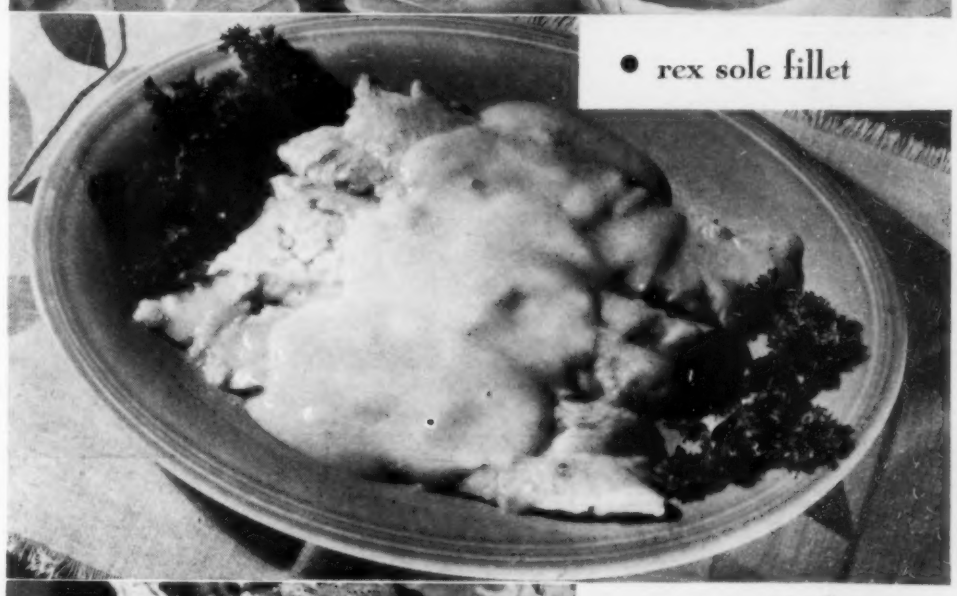
Hot clear bouillon with chopped chives . . . celery crackers.

Ham slice baked with canned apricots . . . new potatoes with parsley sauce . . . string bean-onion salad . . . carrots.

Fresh strawberry mousse . . . coffee.

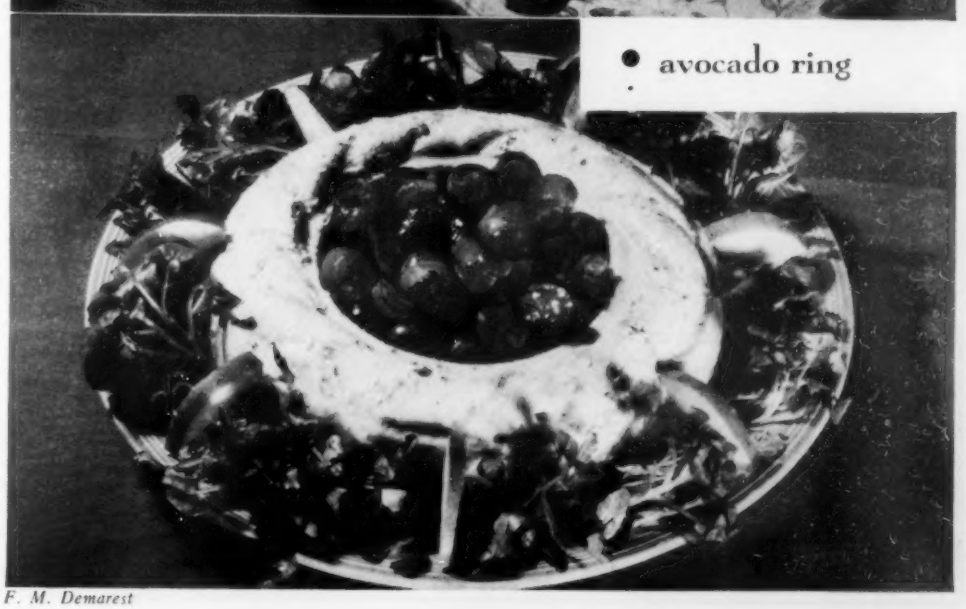
Recipes given on reverse side, photographs at right.

• baked spiced oranges



• rex sole fillet

• banana fritters



• avocado ring

F. M. Demarest

• baked spiced oranges

6 large navel oranges
½ grapefruit
12 dates, cut in small pieces
¼ cup molasses
½ cup water
4 whole cloves
Cinnamon, nutmeg, angostura bitters
3 teaspoons brown sugar
3 teaspoons butter

COMBINE molasses, water, and whole cloves and boil 5 minutes. Cut slice from blossom end of oranges. Cut around pulp and scoop out, keeping pieces as firm as possible. Peel and section grapefruit and cut in medium-size pieces. Combine orange, grapefruit, and dates and fill orange shells. Sprinkle each with cinnamon and nutmeg, 2 dashes angostura bitters, and top with ½ teaspoon each brown sugar and butter. Place in baking dish, add syrup and bake in moderate oven (350° F.) about 30 minutes, basting occasionally. Serve hot. Serves 6.

Tested by THE AMERICAN HOME

• rex sole fillet

1 sole (about 2¾ pounds)
¼ teaspoon rosemary
¼ teaspoon sage
¼ teaspoon basil
1 clove garlic; 5 cups water
2 tablespoons chopped onion
2 tablespoons chopped parsley
Yellow part of 1 lemon peel

HAVE butcher remove fillets and give you the head and tail of sole. Combine herbs, garlic, onion, parsley, lemon peel, water, and fish head and tail. Boil three hours. Strain. Poach fillets in gently simmering stock about 10 minutes. Remove to baking pan and cover with this sauce:

Sauce à la manger

2 cups fish stock
4 tablespoons flour
4 tablespoons butter
1½ tablespoons lemon juice
2 tablespoons tarragon vinegar
1 egg yolk; ¼ cup sherry

Blend flour and butter, add stock and cook slowly 15 minutes. Add lemon juice, tarragon vinegar, slightly beaten egg yolk, and sherry. Stir slowly and do not allow to boil. When thickened pour over fillets and heat in a moderate oven (350° F.) about 20 minutes. Serve immediately. Serves 6.

Recipe courtesy Chef, Manger Restaurant, San Francisco
Tested by THE AMERICAN HOME

• banana fritters

6 bananas
¾ cup heavy cream
Confectioners' sugar

Batter

½ cup flour
¾ teaspoon baking powder
¼ teaspoon salt
1 tablespoon sugar
1 egg yolk
⅓ cup milk

SIFT flour, baking powder, salt, and sugar. Beat egg yolk slightly, add milk. Combine with sifted dry ingredients and beat until smooth.

Slice bananas in half lengthwise. Dip in batter and fry in deep fat (390° F.) until crisp and golden brown. Sprinkle with confectioners' sugar and add whipped cream. Serves 6.

Tested by THE AMERICAN HOME

• avocado ring

1 package lemon flavored gelatin
1 cup boiling water
1 cup sour cream
1 cup mayonnaise
1 cup mashed avocado

POUR boiling water over gelatin and stir until dissolved. Cool. Add sour cream, mayonnaise, and avocado. Turn into 8-inch ring mold which has been rinsed in cold water. Chill.

Unmold and garnish with watercress, red grapes, and sections of unpeeled apple slices. Serves 8.

Tested by THE AMERICAN HOME
Submitted by EMILIE ROBERTS

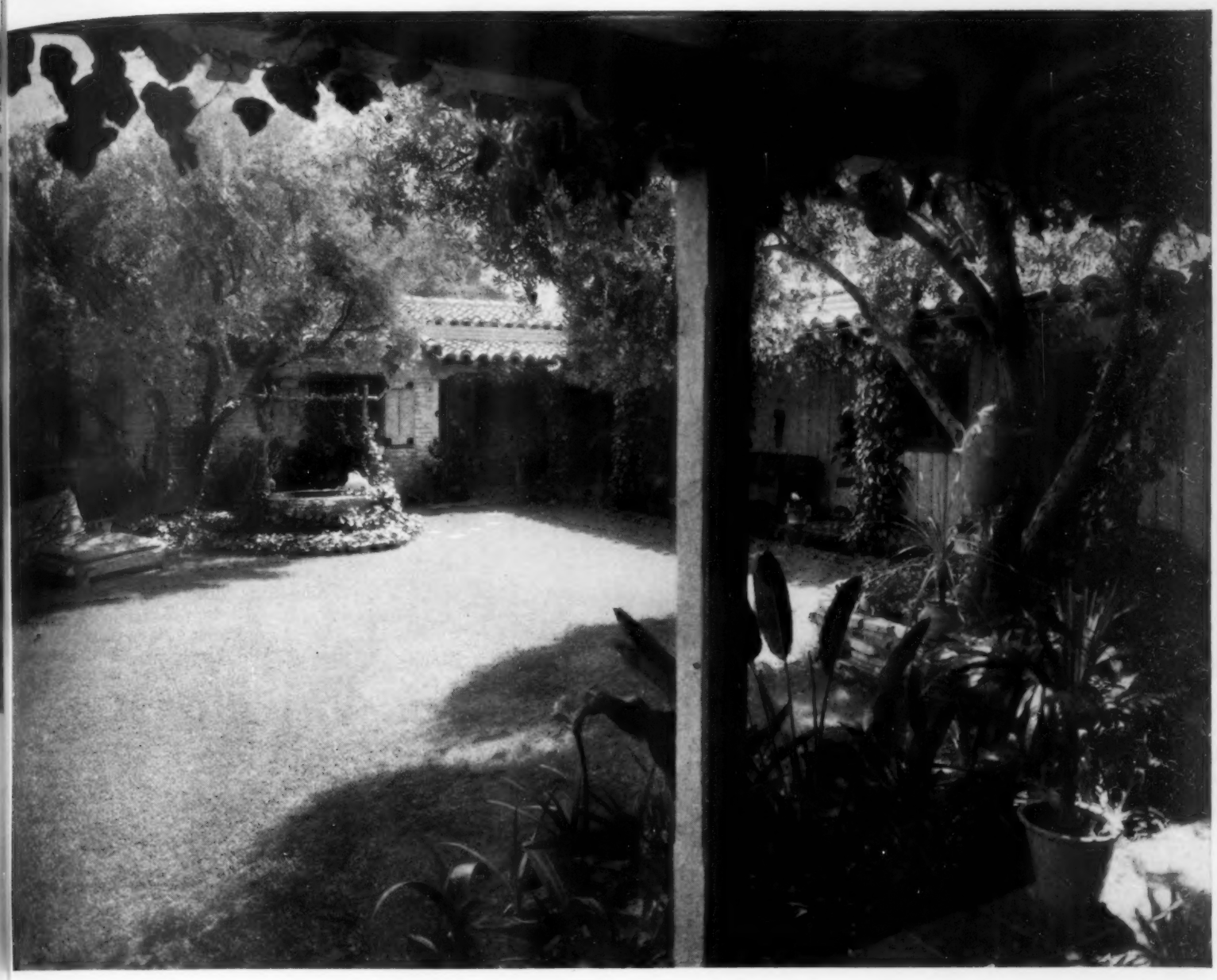
Left, three weeks old and weedlike; below, a few months later, making good headway; bottom, one year from seed—a 20-foot handsome tree in flower

20 feet per year!

JEAN FOWLER

NOT since the days of Jack and the Beanstalk, I vow, has such an amazing growth been recorded. True, it happened in California, but it is no fairy tale. I saw it with my own eyes and photographed it with my own camera with the results reproduced here.

One morning walking in my new garden (which only a few months before had been a field of wild oats), I found among the zinnias a strange plant that certainly had not been there yesterday. Drat it! A weed, said I to myself, and impulsively stooped to pull it up. But when I touched its large bluish-green leaves, which felt rubbery and cool although the temperature was much higher than you read about in travel advertisements, curiosity got the better of me. For the uninvited stranger looked surprisingly like a young tobacco plant, and a wave of nostalgia swept over me. I remembered ol' Nawth Ca'lina in the mornin', with the dew on the tobacco plants and the darkies harvesting the huge ripe leaves in their queer cloth-sided sleds, and I didn't have the heart to oust my unexpected garden guest. I decided to let the tobacco-like weed grow and see how it developed and what it turned into. [*Please turn to page 12*



Delightful Seclusion in this Bel Air Garden

Although not an acre in actual extent, the estate of Mr. and Mrs. Dwight van Giesen gives a delightful impression of spaciousness. There is also great variety in the gardening. Every square foot of space is put to use, yet there is no sense of crowding. It is a most comfortable place in which to spend peaceful hours

The house in truly Spanish style forms three sides of the charming patio (top of page). On a lower level, a path from the outdoor dining room (above) winds into limitless woodland

FRANCES DUNCAN

In the first place, the van Giesen garden has seclusion. A thick wall of adobe brick, perhaps three and a half feet high, separates the property from the highway. Within the wall, tall shrubs and young trees complete the barrier, so that from the street all one sees is an alluring glimpse through the entrance gates.

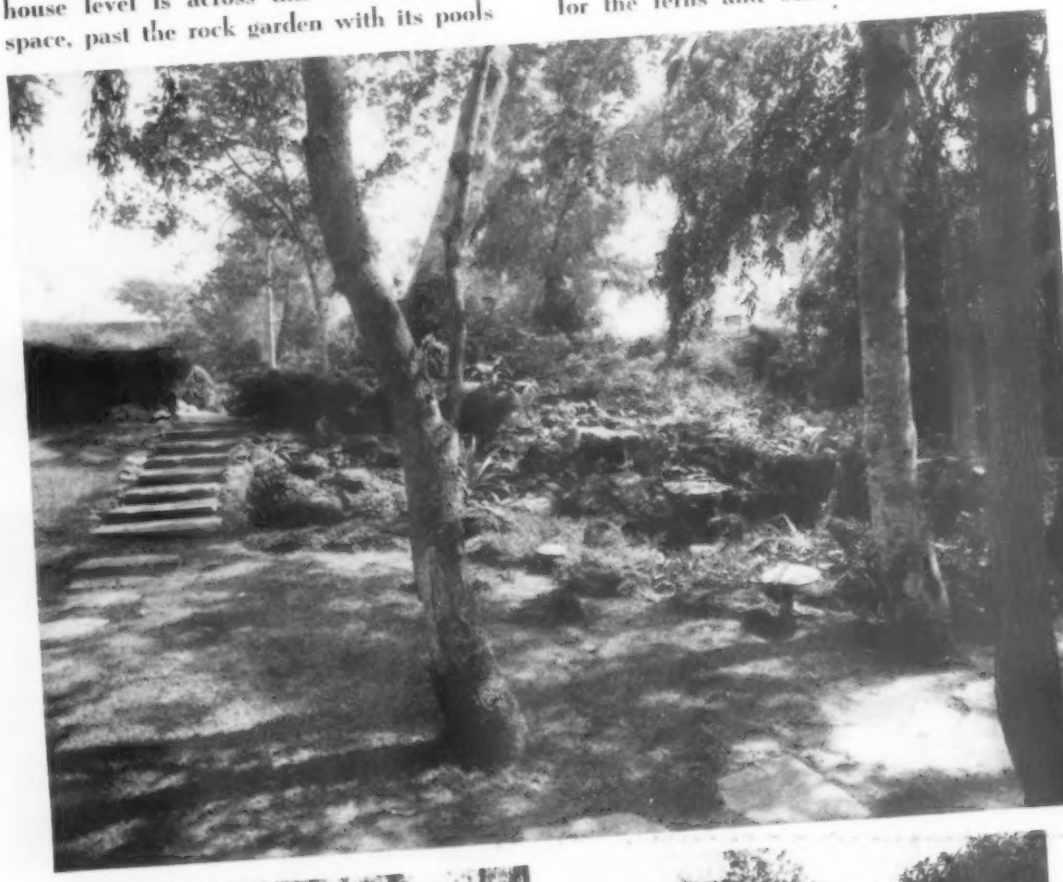
The house is low, spreading, purely Mexican in character. It is built about a wide patio, the enclosing wings extending toward the highway, their outer walls joined by the low patio wall which makes the fourth side. Through a door in the north wing one enters the loggia and patio. The drive sweeps sharply to the right, leaving a fifty-foot stretch of greensward between house and patio and the outer wall. To the left, across the grass, with a tall hedge of Monterey cypress as a background, is an exceptionally thriving rose garden. It is formal in its arrangement, with a sundial in the center; and the flagged paths are raised a few inches so that the roses can be irrigated conveniently.

From the rose garden one descends by a path, through an irregular planting of amaryllis and irises, past a rock garden where water cascades from one level to another into a shaded garden on a lower level. Although as one enters the van Giesen garden it seems level, actually it slopes

The driveway, widened and paved in front of the garage, becomes a badminton court. Beyond stone steps lead to shady garden

Photographs by Porter S. Cleveland and John Van Dyke Manning

From the paved outdoor dining room shown on preceding page, the view toward the house level is across this shade-dappled space, past the rock garden with its pools at different levels. The slope is irregularly terraced, as shown above, to keep the soil from washing and to provide pockets for the ferns and other woodland plants



sharply at the west to what was originally a deep ditch bordered by a few young eucalyptus trees, now the setting for a charming shaded garden. The ditch itself has been roughly faced with stone, to keep the walls intact and to provide a place for rock plants. In the half-light that filters through tall sycamores are seen ferns, begonias, and camellias growing happily in the kind of soil they love. This shaded garden is arranged in irregular terraces; stone retaining walls and pockets keep the soil from washing and collect water for the plants. Here are beautiful woodwardias or chain ferns, delicate Primula malacoides—no strident color, but the daintiness that is an essential characteristic of many shade-loving plants. It is a lovely retreat.

In relation to the shaded garden, the outdoor dining room occupies a focal point. It commands a view down the irregular path where sycamores and ferns give an illusion of a charming woodland which might extend for miles. The deep zanja at the west is half screened by young growth, while to the east there is a steeply sloping bank where water falling from a succession of little pools comes to rest in a quiet pool not much above the level of the flagging. On this rocky bank, tucked in beside the small rivulets, ferns, begonias, primulas, and violets make what the old poets and fairy-tale writers used to call a "dell," above which one glimpses the rose garden, lying level in the sunlight. In the dell, the light is checkered by the shadows of a tall sycamore at the top of the bank; toward the south is an undergrowth of azaleas, which at times brightens this woodland retreat with gay color. An outdoor staircase of charming design embellished with pots of scarlet geraniums makes a delightful note of color as one looks toward the house from the outdoor dining room which, for all its sylvan charm and sense of seclusion, is not inconveniently distant from the kitchen.

A wholly different atmosphere pervades the patio. On three sides is the house with its brick-floored loggias; the only planting is the narrow marginal beds next the loggias. Two old olive trees, brought in before the patio wall was completed, are growing as if they always had been there. The rest is cool green turf, and singularly restful. The posts of the loggias are masked completely with variegated ivy. In the narrow beds is an occasional splash of color, but no continuous ribbon. There are two fine strelitzias and some beautiful hybrid amaryllis show to perfection. From the patio, one looks over the low wall and across the lawn to the rose garden which

[*Please turn to page 90*]

An Enchanting "Picture Book" Home

M. E. STAUNTON

As a child did you ever long to live in a little house like the gingerbread one of Hansel and Gretel? Perhaps you thought you would prefer the snug little log home of Br'er Rabbit pictured in your story book or the substantial but fascinating brick house built by Blacky, the little pig who outwitted the bad wolf. Now it seems there really are houses as unique and enchanting; in fact such a one is to be found nestled under the huge oaks and sycamores, just off the main highway into Santa Barbara, on a narrow lane leading down to the seashore. Beyond the low picket gate, with its sweetly tinkling bell, is an old brick walk leading down to the hospitable looking Dutch door. One almost expects to be announced by the frog footman of Alice in Wonderland, or through the half open Dutch door to see, in the little dining room, the White Queen and the Red Queen, "with sand in the cider and wool in the wine, welcoming Queen Alice with ninety-times-nine!"

[Please turn to page 112]

Note hanging shelves in kitchen, and welcoming half open Dutch door, above; long copper hinges on front door, shown at right

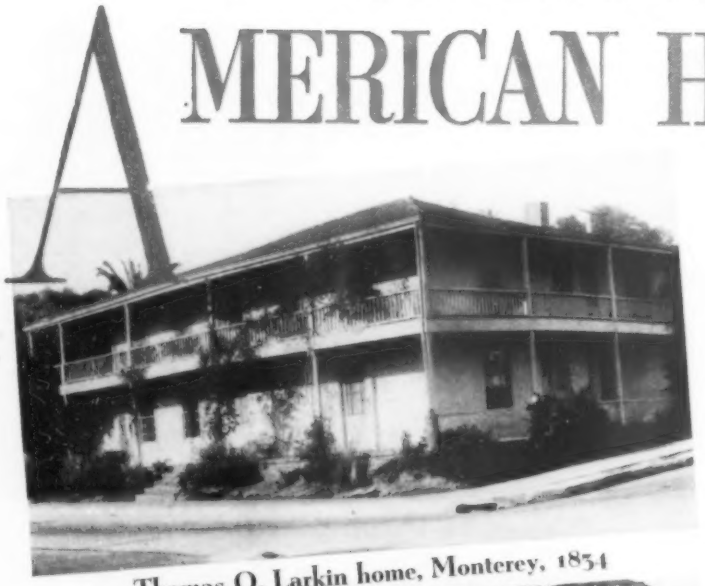
Photographs by C. C. Staunton

Behind the house is a fairyland of bright flowers and a stream with oaks and sycamores bending over it. Opposite the fireplace end of living room are sunken dining room and balcony studio

General José Castro, Governor of Alta California, built this San Juan residence in 1830

AMERICAN HOME PILGRIMAGES

VI. CALIFORNIA



Thomas O. Larkin home, Monterey, 1834

Adobe cottage in Monterey. Olivos ranch home in Ventura

SERVING as energetic leaven in contemporary California home-building is the rich architectural heritage of the Early Colonists who erected such satisfactory and charming residences in the first half of the nineteenth century. Monterey, as the center of government, embraced the prestige of official life and became the earliest place of residence for men of influence in the public affairs of Hispano-California.

Covered with roses and bougainvillea, the home of Thomas Oliver Larkin, first American Consul, presents much the same delightful appearance as when it was built in 1834. Its importance in the social events of that era is recorded in this diary notation of one Mr. Colton: "I have just come from the house of Thos. O. Larkin, Esq., where I left the youth, the beauty, the wisdom, and the worth of Monterey. This being the last night of the carnival, everyone has broken his last eggshells. Two of the young ladies, remarkable for their sprightliness and beauty, broke their cascarones on the head of our commodore, and got kissed by way of retaliation." Larkin of Mayflower ancestry, born in Charleston, Massachusetts, found both fortune and a wife in the West.

With the exception of Los Angeles, which had grown to be the largest settlement, Monterey society was considered the pleasantest in the world, and as foreigners from all countries journeyed there, a cosmopolitan atmosphere prevailed until in later years when the government was removed to Los Angeles, then to Sacramento. Even so, the lingering Spanish atmosphere and perpetual glories of Nature eventually attracted an international group of writers, led by Stevenson in 1879, including Stoddard, Harte, Pieters, and many others.

Both the Larkin home and the old Monterey Whaling Station, a picturesque structure dating from 1855, and built by Captain Davenport of the Monterey Whaling Company, represent the typical casa de pueblo, yet earlier, similar houses of adobe structure, where lived notable families of Spanish blood, evoke even greater interest as authentic examples of California architecture.

The Soberanes house of 1829 in the same town, with its balcony under the eaves, creates a more exact setting for which imagination readily conjures men splendidly clad in the gay attire of Madrid or Mexico City, with the womenfolk garbed in shawls, black dresses, and jeweled adornments. California has its aristocracy of Spanish names, and to seek out their owners' homes and know old customs and habits is to apprehend California of this period.

Welcome is the assistance of eminent writers like H. H. Bancroft, Richard Henry Dana, Helen Hunt Jackson, and others from whose works one may obtain a well-rounded impression of the early days. Even Captain Marryat in his romance of "Monsieur Violet," conveys something of the great scope of new country, where much was adventuresome and rough. His well-educated,

[*Please turn to page 84*]

HILLSBOROUGH'S Perfect Kitchen

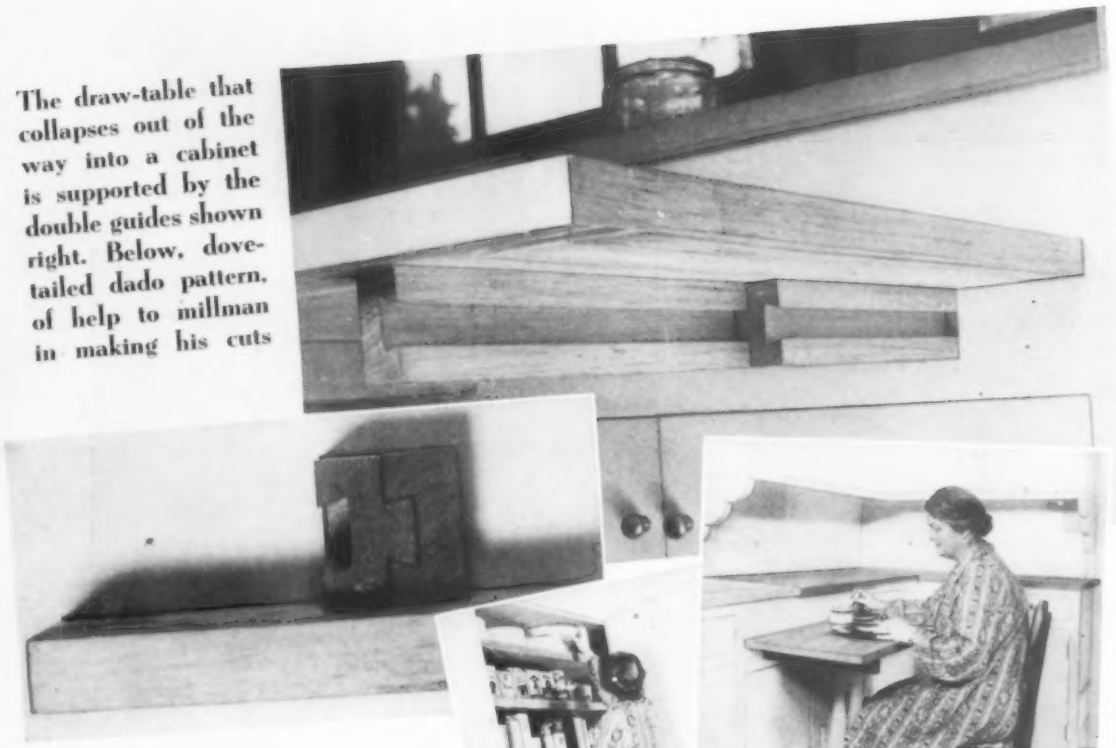
THOMAS ROBERT EDWARDS, JR.

HAVE you ever made a close inspection of a luxurious yacht, its lockers, cupboards, drawers, cubbyholes, and fittings, and come away with the impression that the designer not only knew what he was doing and had used that which he had installed, but also had not forgotten a single thing in an effort to make his craft complete?

That is exactly the impression you get when you go through the kitchen in the beautiful residence just completed by Mr. and Mrs. Rolla B. Watt, of Hillsborough, California. The architects, Messrs. Newsom and Newsom, of San Francisco, planned some excellent details of design, which were well executed by the millmen, and the real heart of the job was put into it by Mrs. Watt herself on the basis of years of practical experience in the very exacting role of homemaker.

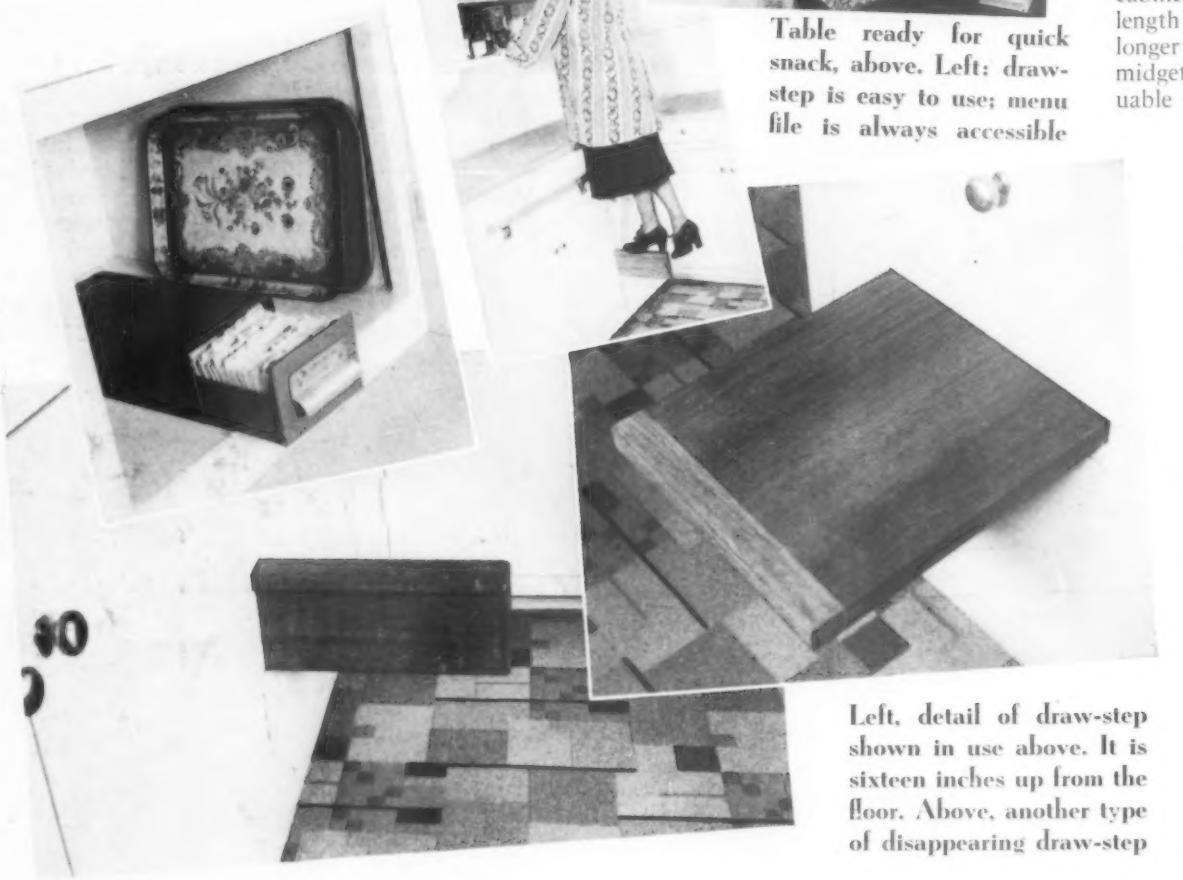
Most kitchens, even the finest, have one or two things wrong

This kitchen has everything an experienced housewife wants—high praise, we think! At top of page you see the work table, drawers, cupboards, and convenient pull-out boards. Above: pot and condiment space, storage closet on back porch, and cooler with rotating shelves



The draw-table that collapses out of the way into a cabinet is supported by the double guides shown right. Below, dovetailed dado pattern, of help to millman in making his cuts

Table ready for quick snack, above. Left: draw-step is easy to use; menu file is always accessible



Left, detail of draw-step shown in use above. It is sixteen inches up from the floor. Above, another type of disappearing draw-step

with them. Either there are not enough cupboards, the light is inadequate, or the space is not used to the greatest advantage—something renders the room imperfect. But in the present instance, years of study, observation and *use*, plus careful planning, produced a kitchen which wins the admiration of everyone who sees it. It is perfect!

At you enter from the breakfast room, the first thing that catches the eye is a stainless steel work-table, or rather, bench, mounted into the kitchen cabinet. It is 56 by 26½ inches in size and is equipped with a coping 6 inches high, around the two ends and back. Where the edges of the coping and working surface come together, the angles, otherwise square and abrupt, are softened into curves of an inch radius. Coping and bedplate were pressed out of one piece of steel and the corners welded. It is very clean to work on, because the metal does not corrode and is impervious to liquid and solid matter. It doesn't get chewed up with continued cutting and is exceptionally smooth for the purpose of rolling dough, with a minimum of chance of the dough sticking to the surface.

The work table is surmounted by a series of drawers over each end and these, in turn, by closed cupboards extending over the whole length of the table. Ample headroom is allowed so that a person may lean forward over his or her work without bumping the forehead. Profiting from previous experience with deficient lighting arrangements, a small, simple fixture was installed so that you don't work in your own shadow. A double plug is provided for two appliances: electric beater, orange squeezer, or toaster.

Immediately beneath the steel table are three boards of generous size. The two on the right are for rolling pastry and are made of the customary white pine. That on the left is of hardwood and is used for attaching the meat grinder, the clamp of which is notorious for chewing up softer woods. It may also be used for cutting bread; thus, another loose gadget has been done away with.

Under these boards, a cupboard with deep shelves affords space for keeping large mixing bowls, kitchen appliances, a small scale, etc., and this is flanked by deep drawers for the keeping of bread, flour, sugar, and cookies. Small culinary tools and gadgets are put into the shallower top drawers.

For the purpose of reaching things kept in high places, difficult enough for tall and short people alike, a number of special draw-steps were installed. They are made of hardwood, placed from 16 to 18 inches up from the floor, are very substantial, and yet disappear into the cabinet, letting just enough of their length protrude to pull them out. No longer do people have to haul around a midget stepladder, which takes up valuable space, is none too steady when somebody steps on it, and is easily stumbled over if not properly put away.

At the right, adjoining the left end of the tile drainboard, and below another closed cupboard, is an open compartment for keeping certain things which should never be stored in closed cupboards—a couple of small trays, ever available without opening anything to get at them; an American Home Menu Maker recipe file, always ready for consultation by a conscientious cook; a handy roll of paper towels, and the traditional fly-swatter.

Directly opposite the sink (of which, more later), are the electric stove and auxiliary quick-heat single-burner gas grid, beyond which are a broom closet, cooler, and back porch service entrance.

A distinctive innovation is the placing of the spacious cooler in blind space within the building, rather than in or adjoining an outside wall. With vents at the top and bottom leading to the outside and plenty of openings in the shelves, perfect circulation of cool, fresh air from below to the outlet above and to the outside is assured at all times.

The top half is truly unique in the annals of domestic architecture—it is, as the saying goes, "one for the book." It consists of three round shelves of five-ply veneer, mounted above each other on a common vertical shaft, about which each shelf is free to rotate independently of the others. Naturally, a quarter- or half-turn of any disc brings the furthest removed item, 'way in back of everything else and hard to reach, right to the front of the cooler. Thus one avoids bumping tall bottles, cans, and jars with one's elbows in an attempt to get something at the rear (page 53). The device was made in the home workshop of a friend of the owners. [*Please turn to page 61*]

One hundred per cent Californian

***Typical California cookery might be described as a modification of Spanish and Mexican cookery. The recipes I have chosen are authentic old California and are extremely savory. I cannot guarantee it, but I think one taste will convince you that your grandmother is not the only one who knows how to cook!*—DONALD O'MELVENY**

• cream of chicken California

Recipe printed on back of each photograph

• chile con carne

Recipe printed on back of each photograph

• salsa de tomates

Recipe printed on back of each photograph

• sopa de albondigas

Recipe printed on back of each photograph

• chiles rellenos

Recipe printed on back of each photograph

• guacamole

Recipe printed on back of each photograph

F. M. Demarest

• chiles rellenos

12 green chile peppers
1 pound mild cream cheese
6 eggs
6 tablespoons hot water
¼ teaspoon salt
1½ cups flour (about)

CREAM cheese with fork. Split chiles down one side, remove veins, wash out seeds, and stuff with creamed cheese, not too plumply. Beat eggs to froth, add water, salt, and flour to make a thin batter. Dip stuffed chiles in batter and fry in deep fat (365° F.) until golden brown.

Sauce

1 No. 2 can tomatoes
¼ teaspoon dried marjoram
1 medium-size onion, chopped
3 tablespoons butter
3 tablespoons flour
1 teaspoon salt
⅛ teaspoon pepper
2 cloves garlic, chopped

Cook tomatoes and marjoram 15 minutes, then rub through a sieve. Brown onion and garlic in butter, remove. Blend flour into butter, add tomatoes, salt, and pepper and boil 3 minutes. Pour sauce over chiles or serve in separate dishes. Serves 6.

Tested by THE AMERICAN HOME

• salsa de tomates

1 medium-size onion
6 large fresh tomatoes or 1½ No. 2 cans whole pack tomatoes
1 teaspoon vinegar
1 can (6 oz.) green chili peppers
1 teaspoon salt

CHOP all ingredients together, pouring off juice. Add salt and serve cold. This is an excellent sauce for steaks and chops.

Tested by THE AMERICAN HOME

• cream of chicken California

2 cans concentrated chicken soup
2⅔ cups rich milk
1 avocado
½ cup chopped ripe olives

ADD milk to chicken soup and heat. With cutter or pointed teaspoon, make small balls of avocado. Add to hot soup with ripe olives. If available, cut 1 chayote in small cubes, saute in butter and also add to soup. Serve with cheese sticks. Serves 6.

Tested by THE AMERICAN HOME

• guacamole

2 ripe avocados
2⅔ tablespoons chopped sweet onion
3 tablespoons lemon juice
½ clove garlic, chopped very fine
2 canned green chili peppers, cut in ½ inch squares
½ teaspoon salt
Few grains pepper

PEEL and mash avocados to a pulp. Add chopped onion, lemon juice, salt, and pepper. Mix thoroughly. Spread on bread, cut in varied shapes and freshly toasted. If desired garnish with seedless grapes. This is excellent as an appetizer, but is also delicious spread on cold cooked cuts of veal or pork.

Tested by THE AMERICAN HOME

• sopa de albondigas

1 quart tomatoes (2 No. 2 cans solid pack)
2 cups beef stock or
2 bouillon cubes in 2 cups boiling water
1½ teaspoons chili powder
1 teaspoon salt
2½ cups boiling water

Rub tomatoes through sieve and bring to boil. Add stock, water, chili powder, and salt and boil down about ¼ of liquid. Add albondigas and simmer about 1 hour.

Albondigas

1 pound beef
½ pound lean pork
1 slice dry bread
1 egg
1 clove garlic, chopped
¼ teaspoon each dried mint, sage, black pepper
1 teaspoon salt
1 medium onion, chopped
2 tablespoons olive oil

Have butcher grind beef and pork together at least twice. Soak bread in water very briefly, squeeze dry, and mix into meat. Beat egg and add to meat together with garlic, salt, mint, sage, and black pepper. Mix very well to assure thorough blending of seasonings. Roll meat into balls the size of marbles. Brown onion in olive oil and then remove it. Brown albondigas lightly and add to soup. Serves 6 to 8.

Tested by THE AMERICAN HOME

• chile con carne

2 pounds bottom round steak
2 teaspoons salt
2 tablespoons olive oil
½ cup chopped onion
3 cups boiling water
2 tablespoons chili powder
2 cloves garlic, chopped

CUT meat in small pieces about 1 x ½ inch. Add about ¼ cup of chopped fat and salt.

Cook onion in olive oil and, when about half cooked, add meat. Stir well and when meat has cooked down in its own juice and started to fry, add boiling water, chili powder and garlic. Cover and simmer about 2½ hours. Serves 6.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

One hundred per cent Californian

Green and red, and sweet and hot peppers are just some of the seasonings that make these recipes fit for a gourmet who has graduated from the simpler things of life. Though the cream of chicken and the other recipes are for somewhat milder tastes, they too are quite removed from everyday mashed potatoes.—DONALD O'MELVENY

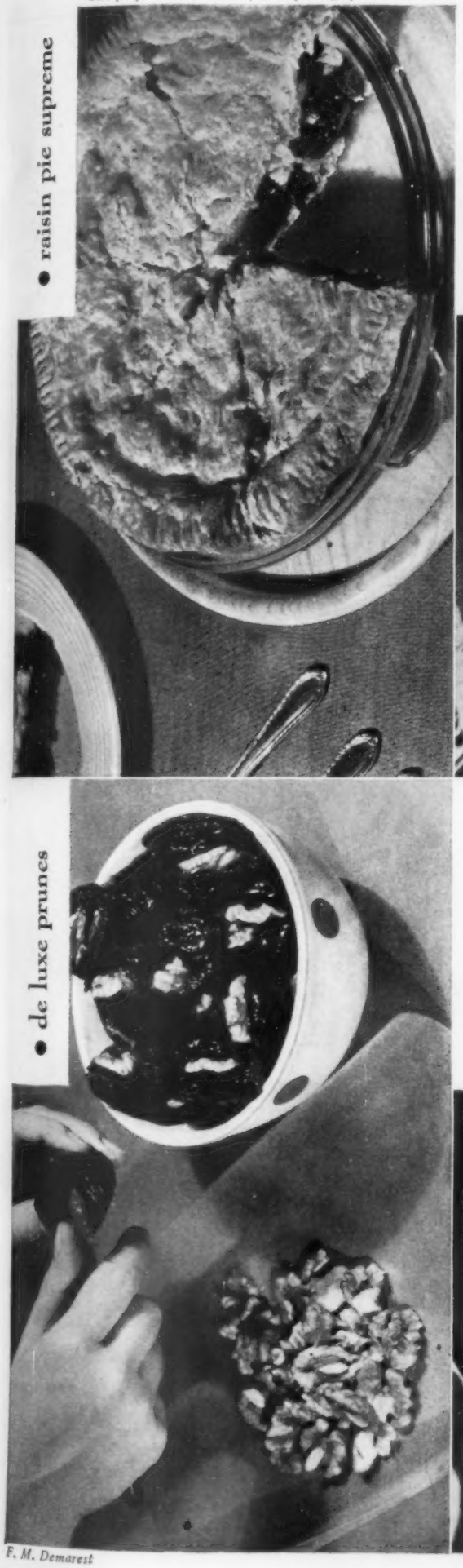
Photograph printed on back of each recipe

Photograph printed on back of each recipe

One hundred per cent Californian

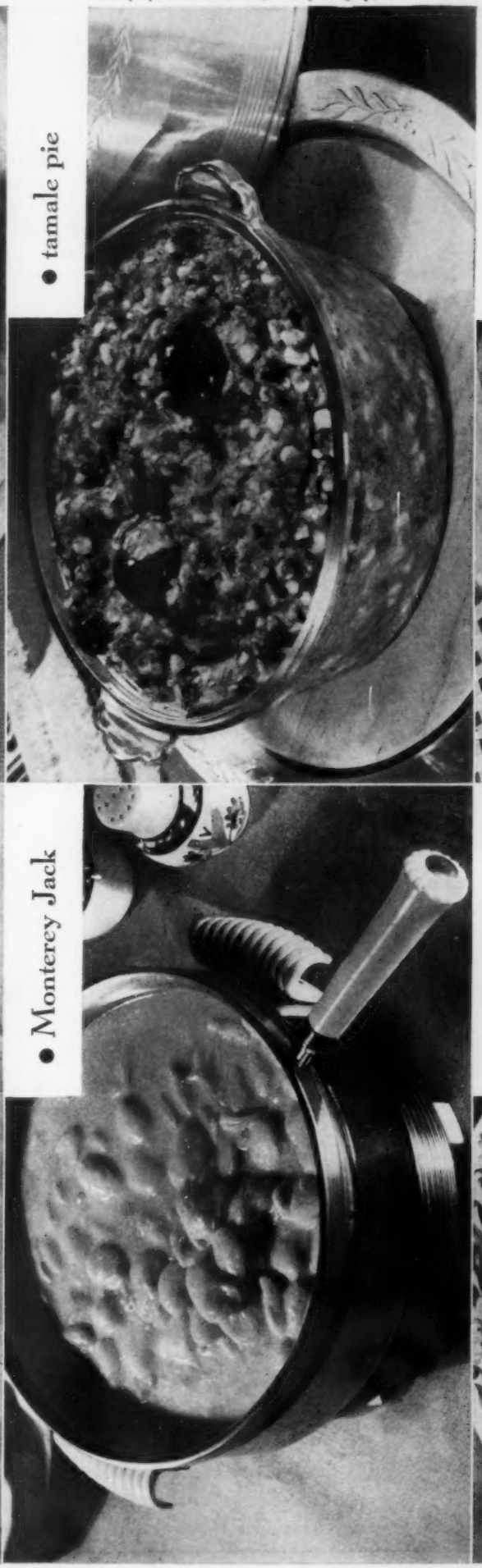
Native fruits, such as raisins and prunes, go into some of California's most delicious recipes. Tuna fish, packed on the Coast, is another popular basic dish. This leads to another definition of California recipes —those which make use of native foods. Fortunately, these are available all over the country

Recipe printed on back of each photograph



• raisin pie supreme

Recipe printed on back of each photograph



• tamale pie

Recipe printed on back of each photograph

• tuna turnovers

• de luxe prunes

• Monterey Jack

• enchiladas

F. M. Demarest

• enchiladas

Tortillas

2 cups flour
1 cup yellow cornmeal
1 egg
2¼ cups water (about)

Combine flour and cornmeal. Beat eggs, add water, and stir into flour mixture. Pour by spoonfuls onto dry frying pan and brown on both sides. Each tortilla should be 4 inches in diameter and very thin. Makes 16 to 20.

Filling

1 pound veal
1 pound beef
¾ cup water
3 tablespoons chopped onion
3 tablespoons chopped parsley

Cook all together about 1 hour. Chop meat fine, add gravy to moisten.

Sauce

2 large red chili peppers
1 large sweet onion, chopped
4 tablespoons olive oil
3 cloves garlic, chopped
½ cup sliced mushrooms, fresh or canned
1 quart tomatoes (2 No. 2 cans)
6 cups water
2 teaspoons salt
2 tablespoons parsley
2 tablespoons brown flour (about)

Soak chili peppers overnight. Scrape out pulp and seeds and set aside. Brown onion in olive oil. Add chili pulp and seeds, garlic, mushrooms, tomatoes, water, parsley, and salt. Cook 1 hour. Thicken with browned flour mixed with a little cold water.

To serve: Place a spoonful of meat on each tortilla, add some of sauce, roll up, and serve with remainder of sauce. Serves 16.

Submitted by Mrs. W. W. Holcombe — *Tested by* The American Home

• Monterey Jack

Place butter and onion slice in heavy frying pan or chafing dish. As soon as butter is melted, add cheese. When cheese is melted, add beans (which have been soaked and boiled until tender), and remaining ingredients. Cook until cheese is consistency of mayonnaise. Serve at once. Dark breads such as plain rye or whole wheat with sweet butter are delicious served with this. This must be kept hot or it will harden. Serves 8 to 12.

1 tablespoon butter
1 slice onion
1 pound Monterey Jack cheese or Bel Paese
1 pound dried red kidney beans or limas
4 very ripe tomatoes or 1 No. 2 can whole pack tomatoes
2 dried red chili peppers
1 pimiento, fresh or canned
½ cup California white wine

Submitted by Marni Wood — *Tested by* The American Home

• de luxe prunes

Rinse prunes. Combine sugars, water, vinegar, spices, honey, and slices of orange in a large kettle, heat to boiling; add prunes, and continue boiling 1 to 1¼ hours (more water may be added as and if needed). Remove from range, add rum flavoring, and cool. Lift prunes from syrup, cut down one side, and remove pits. Refill cavities with walnut kernels. Pack prunes in jars, topping each jar with a slice of orange. Set jars in cold water, bring to a boil, and continue boiling until prunes are heated through. Finish filling jars with the syrup that has been brought to a boil. Seal while hot. Makes about 2 pints. Serve as a relish accompaniment for meat such as veal or pork.

5 cups large dried uncooked prunes (about 2 lbs.)
1 cup white sugar
3 cups brown sugar (packed)
9 cups water
2 cups cider vinegar
3 tablespoons pickling spices (in bag)
5 4-inch pieces stick cinnamon
2 tablespoons strained honey
6 thin slices whole orange (rind included)
1 tablespoon rum flavoring
Walnut kernels

Tested by The American Home

• tuna turnovers

Blend flour and butter, add milk gradually. Cook until thickened. Add seasonings, tuna fish, mushrooms, eggs, nuts, and cream. Roll out pastry, cut in about 3-inch squares. Place spoonful of tuna fish mixture on each and fold over to form triangle. Press edges together, make steam vent in center, and brush tops with cream. Bake in hot oven (400° F.) about 20 minutes. Makes about 12 turnovers.

3 tablespoons flour
3 tablespoons butter
1 cup milk
¾ teaspoons salt
1 teaspoon Worcestershire sauce
1 can (7 oz.) tuna fish, flaked
1 can (4 oz.) sliced mushrooms, cut small
2 hard cooked eggs, chopped
½ cup nut meats, broken in small pieces
¼ cup cream
Pastry dough

Submitted by Emilie Roberts — *Tested by* The American Home

• tamale pie

Cook onion in olive oil until tender. Add corn, green pepper, tomatoes, seasoning, and water. Bring to boiling and add cornmeal gradually, stirring constantly. Cook 20 minutes. Add eggs, olives, and nuts and turn into oiled 8-inch casserole or baking dish. Bake in moderate oven (350° F.) 45 minutes. Serve with tomato sauce if desired. Serves 6 to 8.

2 tablespoons olive oil
1 cup chopped sweet onion
1 No. 2 can whole kernel corn
½ green pepper, chopped
1 No. 2 can tomatoes
2 teaspoons salt
⅛ teaspoon cayenne
1 cup water
1 cup yellow cornmeal
2 eggs, well beaten
½ cup chopped ripe olives
1 cup nut meats, broken in pieces

Submitted by Mrs. W. W. Holcombe — *Tested by* The American Home

• raisin pie supreme

Combine juices, water, honey, salt, and grated orange rind and heat to boiling. Moisten cornstarch in a little cold water and add to hot mixture. Rinse raisins; stir into hot mixture and remove from heat. Line a deep pie pan with pastry, sprinkle flour over bottom, add filling, and dot with butter; cover with top crust. Bake in a hot oven (425° F.) 35 to 40 minutes. Pie should be nearly cool when cut. If it is allowed to cool, it should be heated slightly before serving. Serves 6 to 8.

1 cup orange juice
3 tablespoons lemon juice
⅔ cup cold water
½ cup honey
¼ teaspoon salt
Grated rind of ½ orange
3 tablespoons cornstarch
1⅓ cups seedless raisins
1 tablespoon flour
1 tablespoon butter
Pastry for double 9-inch crust

Tested by The American Home

Photograph printed on back of each recipe

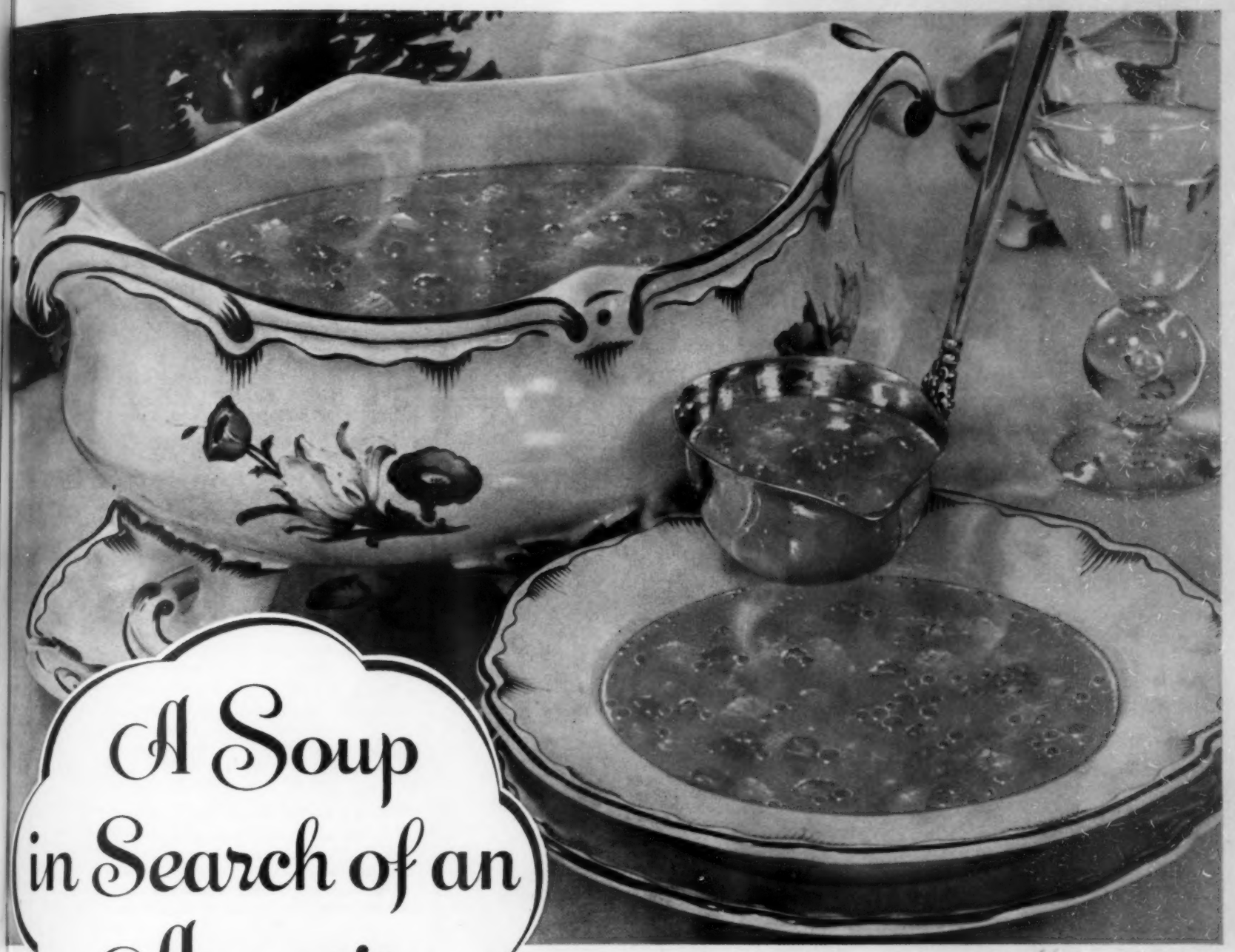
One hundred per cent Californian

It is true that these recipes are exciting enough to challenge a chef's imagination, but it is also true that even a bride with patience as her only cooking virtue might have good results! All of them are typically Californian; all can be served with great flair and well justified pride in your culinary abilities

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Tested by The American Home



A Soup in Search of an Appetite

CAMPBELL'S VEGETABLE SOUP, MADE WITH FIFTEEN GARDEN VEGETABLES & RICH BEEF-STOCK, IS AN INVITATION TO HUNGER!

Is there a man's-size appetite in the house? A really ravenous, rip-snorting appetite that craves attention? Please step this way. Pull up a chair. Let your eyes rest upon this veritable rainbow of vegetables. Get a whiff of its garden goodness. From this point on, you're on your own!

AN APPETITE IN SEARCH OF A SOUP

A man on his way home, and a menu at work in a woman's mind. She thought of the weather, which somehow said "soup". No farther away than the pantry were friendly rows of red-and-white cans. Two of them . . . marked "Campbell's Vegetable" . . . were taken to the kitchen, their quantity doubled by adding water, heated in a saucepan, transferred to a capacious tureen. It was as simple as that.

AH! THAT HITS THE SPOT!

To a hungry man, woman, or child, Campbell's Vegetable Soup is an invitation that won't take "No" for an answer. As a main dish around which to build a hunger-halting luncheon or a satisfying supper, it has no equal. Best of all, this hearty, homey soup is simply delicious!

It begins with a vigorous stock of beef, slow-simmered to extract its very essence. Into this broth go tender, tasty, baby lima beans; Golden Bantam corn; the famous, orange-hearted Chantenay carrots; onions and leek and peas and potatoes—in all, fifteen choice garden vegetables, cooked to bring you their full *vegetable value.*

Every body needs vegetables. There is no better way to get them than in Campbell's Vegetable Soup. And what vegetables they are, as a visit to Campbell's kitchens will show you! As we started out to say, is anybody hungry around your house?

Campbell's
VEGETABLE SOUP
A MEAL IN ITSELF

LOOK FOR THE RED-AND-WHITE LABEL

"Would you ladies please listen to a bachelor?"

Strange as it may seem, he's made a discovery about cleaning bathtubs!

Most men would be "stumped" if you asked them the best way to clean bathtubs. But here's one with the answer:

"When I took my apartment," writes H. W. Farrington of New Haven, Conn., "I figured the maid who comes once a week would give the tub sufficient attention, but the tub looked clean only one day.

"I tried several cleaning powders, but every time I used the shower afterwards I had the sensation of walking on a sandy beach.

"Then I tried Bon Ami and experienced the grand feeling of a clean tub, shiny fixtures, no sand—for a swish of the shower and all went down the drain."

Here's the difference in Bon Ami

It not only removes dirt thoroughly . . . it also *polishes as it cleans.* It not only keeps bathtubs and sinks unscratched . . . it also rinses away completely. And in addition, it leaves hands soft and white. There's nothing like Bon Ami!

Copr. 1938, The Bon Ami Co.

Bon Ami

cleans bathtubs fast
rinses away easily

"hasn't scratched yet!"

Hillsborough's perfect kitchen

[Continued from page 54]

The back porch serves as the customary service entrance and, in addition, opens into the maid's quarters. The outstanding feature of the porch, which is glassed in, is a large cabinet for the storage of canned goods. The doors of this cabinet are equipped with light locks, sufficient to prevent possible thievery.

If we now look back into the kitchen from the porch door we see more and more storage space and useful conveniences. First of all, on the extreme left, is the sink-and-drain combination. Profiting from previous experience in former houses, a double-compartment sink of generous depth was selected and mounted in cabinet work matching the rest of the kitchen. Flanking this at either end are drains of vitreous tile, laid in 3-inch squares, trimmed at the front, back, and ends (at the joints with the woodwork) with suitable edgings of the same material. The color of the tile almost exactly matches that of the woodwork with just enough contrast to set it off.

There are no difficulties in keeping it clean as with the former soft wood drainboards or the unglazed floor tile so popular a few years ago. Heavy metallic containers cannot scratch it and it will not chip if a heavy object is dropped upon it accidentally. Of course, dishes can still be dropped and broken but a heavy rubber or ground-cork pad of appropriate thickness can be placed on it to prevent that.

Underneath the sink is a compartment, hidden by doors with ornamental screens to afford ventilation. Here the kitchen garbage can is kept, together with the wastebasket, soap and scouring supplies, and dish rags—dry and out of sight.

At the right of this is a series of compartments for different utensils, including the covered enamelware used in the refrigerator, the toaster, vacuum jug for picnic use, and everyday dinner dishes. A draw-step is also included.

Above these and under the level of the working surface is a draw table. Kitchen tables are very essential articles of furniture, but they are often as much in the way as they are useful. It was decided in the present instance to do away with the usual type and substitute in its place a draw table, somewhat similar to the cutting and rolling boards in the other end of the room, under the stainless steel work table.

Inserted in the millwork at the standard table height of thirty inches from the floor, it operates on two double hardwood guides, which slide along dovetailed dadoes between themselves and, in turn, the face of the whole cabinet. The dimensions of the top, when fully extended, are 21 by 31 inches, by 1 inch thick. Collapsed, it protrudes three-quarters of an inch from the front of the millwork, which is just right for taking hold of it to pull it out.

The upper cabinets hold the staple foodstuffs for everyday use, such as the cereals, coffee, tea, chocolate, etc.; salt and pepper shakers, sugar and creamer, glassware, dishes and platters.

On the extreme right is a very clever way to use the headroom over a refrigerator, so often lost to vacant space. A closed compartment with large shelves offers a splendid place to store oversize platters and trays, which, though seldom used, nevertheless are necessary for a big party and have to be kept somewhere the rest of the time.

Between the refrigerator and the stove is a small closet for the storage of pots and pans exclusively. At the right of this, above and behind the stove and countersunk in the wall, is a roomy condiment chest. An elec-

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ON ACCOUNT OF YOU'RE ALWAYS GRUMBLING behind MOM'S BACK ABOUT the WAY her WASHES LOOK AND ON ACCOUNT OF i ALWAYS THOUGHT LADIES LIKE to GET VALENTINES i MADE this FUNNY ONE FOR MOM.
hee-haw
LISTEN to the DONKEY bRAY MY MOTHERS CLOTHES hAVE tATTLE-tALE GRAY
GOSH, DID it GET ME iN TROUBLE! MOM WAS ALL FOR WALKING ME OUT to the WOODSHED TILL i TOLD HER HOW YOU SAID HER THINGS HAVE tATTLE-tALE GRAY CAUSE HER SOAP IS A SISSY AND LEAVES DIRT STICKING iN the CLOTHES.
then i TOLD her hOW YOU SAID She OUGHT TO CHANGE TO FELS-NAPTHA SOAP ON ACCOUNT OF its GOT HONEST-TO-GOODNESS NAPTHA RIGHT iN the RICHER GOLDEN SOAP AND it GETS CLOTHES WHITER THAN SNOWBALLS.
SO QUICK LIKE A RAbbit, MOM SENT ME to the GROCER'S FOR SOME FELS-NAPTHA AND NOW She SAYS I'M AN ANGEL FOR ShOWING HER hOW TO ChASE AWAY TATTLE-TALE GRAY.
COURSE i DON'T bELIEVE tHAT ANGEL STUFF, bUT i SURE DO LOOK SWELL iN the COWBOY SUIT She GAVE ME FOR A PRESENT!
JOHNNY

Copr. 1929, Fels & Co.

P.S. If *you* want to see tattle-tale gray hurry out of your clothes—do what Johnny's mother did. Get Fels-Naptha Soap at your grocer's and try it! You'll find it easy on hands. Fine for your daintiest things. And it gives you the whitest, loveliest washes you ever pinned on a line!

BANISH "TATTLE-TALE GRAY" WITH FELS-NAPTHA SOAP!

TUNE IN. HOBBY LOBBY every Wednesday night. See local paper for time and station.

tric clock, which conceals its own electric-outlet, and an electric fan for ventilation during hot weather and smoky or steamy cooking operations complete that side of the room.

The floor is covered with natural-cork-colored linoleum of several different shades, accented with an occasional pair of dark brown rectangular spots. It extends without borders of any kind to the ample toe-room beneath the cabinets.

The windows have neither sash cords nor weights, but are kept in position by means of spring sash balances, which eliminate all rattles, broken cords, and lost weights. The shades, which can be raised or lowered from top or bottom, thus giving shade in any portion of the window where it is desired, are of a rich yellowish tan hue, harmonizing with the linoleum and paint.

Taken all in all, this kitchen comes about as close to being right as any we have ever seen. Two months of continuous use have failed to show up any flaws. Everything works, and the maid thinks that her employers had nothing but her convenience and comfort in mind when they designed and built it.

I came to California

[*Continued from page 14*]

Low, white ranch houses with roofs of the most amazing hues—rose, pale blue, apple green—brass-studded doors and aquamarine shutters decking those tiny entrancing villas; flowers in maddening brilliance spilling over onto grass so emerald green as to be almost musical comedy-ish; poinsettias that towered their flaming giant blooms over the roof lines. (And I had paid three dollars for a two-foot plant in a foil-wrapped pot.) Carefree groups in the most devastatingly casual sports clothes having late breakfast in the patios under gay umbrellas to deflect the desert sunshine, all gave me the feeling that I was turning the pages of a highly lithographed story book. It was too colorful, too much like magic, too perfect in fictional detail to be real.

And that was only the beginning, for late that same day we stood on the shores of the Pacific watching with fascination the surf rolling toward us in long even sweeps, the United States Fleet standing sturdy and majestic in the background. The unfamiliar sound of booming waves and muted boat whistles smote our ears. Sailors glutted the market at a dime a dozen—and I still think the funniest sight to an inlander is that of a gob, cap tilted rakishly over a sunbrowned nose, lugging a load of groceries with one hand and pushing a well-filled baby cab with the other. As the l.&m. reminded me, sailors do have homes and families somewhere. All is not always "Anchors Aweigh!"

After a week's cruising and gaping we settled down to the routine of living. Such markets! Such vegetables! Such flowers! It was a constant barrage of adjectives. After being accustomed for years to groceries with four walls and a door it was a distinct novelty to meander in the open air variety where I was never quite sure whether I was in or out. For a while I tried to learn the names of all the strange produce I bought, but after a reasonable time I gave up and just said "I'll take a nickel's worth of those," along with cautious inquiry as to their preparation if the article looked too bizarre for human consumption.

Maybe I'm a dummy, but I passed up lima beans in the pod for a week because I thought they were a rather tough-looking string bean of some sort. The limas in Mid-Western markets are always displayed shelled—at a fancy price—so I couldn't know what they looked like in the raw. The infinite variety of squash, plums, pears, peaches, and berries had me going for a while trying to distinguish the best, but I gave up that struggle too. They are all good.

It wasn't long before I got my initiation into deep sea cookery, when a friendly new neighbor called over the fence to ask if I would like a Bonito, part of his day's catch. I hadn't any idea what a Bonito was but with beefsteak the price that it is I was willing to take the risk, so over the fence came something that resembled a young elephant with fins and I found myself staggering kitchenward to deposit the monster on the drainboard where it lay leering at me, knowing full well it had a greenhorn in tow. The first day we had it baked, the second creamed on toast, and the third in salad. Enough is enough. That night, under cover of darkness, I deposited the remains in the garbage can only to awaken next morning to find every cat in our plentifully-catted neighborhood licking its whiskers in our little back yard and howling raucously for more.

The pottery and the flower markets snared me too. My first mistake in that direction was to order the wizened little Japanese street vendor to wrap up a quarter's worth of assorted blooms with the result that when I got home I couldn't scare up enough receptacles in which to deposit the spoils. No matter what you

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buy, from calendulas to roses, they throw in several huge sprays of baby's breath—something that impressed me mightily since the full growth of one tender sprig in my own Middle-Western garden was enough to send me into horticultural ecstasies. Anyway, this was the day that even the bathroom had a vase of posies on the towel chest.

But it was inevitable that I try my own prowess. So I dashed to the nursery only to be flabbergasted again at the low price of young plants. You can buy practically anything for fifteen cents a dozen. I went completely "haywire" and purchased enough to fill an acre, so that by the time I really went to work on the tiny lot of our rented house I began to wish fervently for one of those Swedish sod roofs. Armed with all the fancy tools the neighborhood possessed, I set out the plunder, and the results in time exceeded my wildest expectations. Shasta daisies, a very dainty bloom at home, turned out the size of sunflowers and the asters were like huge chrysanthemums. My amused neighbors soon became resigned to the strange sight of me, armed with a camera, down on my knees photographing what to them was a perfectly ordinary specimen but to me was an achievement worthy of being sent back to what I fiendishly hoped would be envious friends.

The hardest thing I did those early months was not to stare at the natives of the southern coast town where we were located. Never before had I laid eyes on such informal Bohemian attire right in broad daylight—slacks, beach coats, dizzy bandanas tied under the chin of young mama and two-year-old alike, bare legs in striped sox and Mexican clogs. The first Sunday morning I looked out to find every gent in the vicinity washing his car in front of his domicile. That's all right—they do that at home too—but *these* car washers, tall or short, fat or thin, were doing their windshield polishing and engine tinkering clad in pocket handkerchief shorts that I felt even a Tarzan would shy at. In fact the Will Hays office wouldn't allow 'em even in the jungle dramas. At home gasping residents would most certainly have called out a squad car at such a sight, but here I was the only spectator even remotely interested.

The l.&m. declared loudly that *he* would never expose his manly chest in so unseemly a fashion. He hasn't to date—he burns easily—but then he swore just as fervently at the start that he would never be seen in anything but his customary conservative business garb, and only this summer, after much hemming and hawing, he strutted in the door in a plaid

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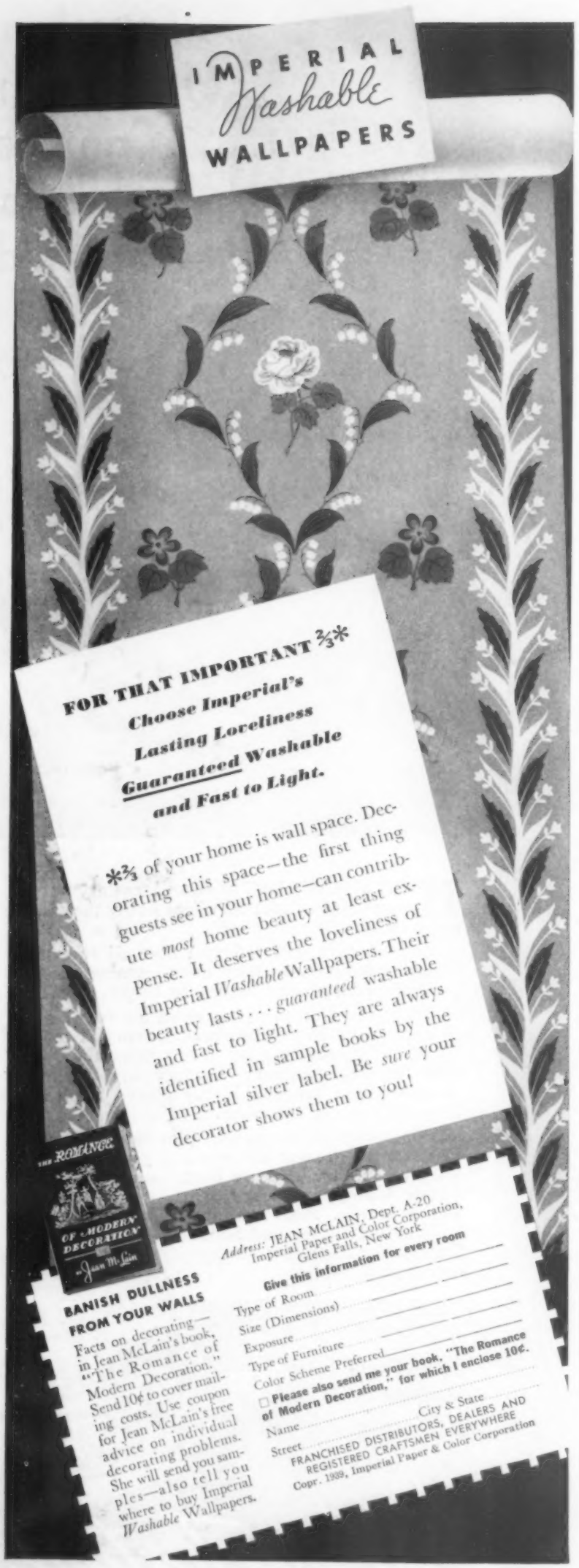
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jacket that must have done duty on a trotter at Santa Anita, a yellow polo shirt, and a pair of striped slacks in cream and robin's-egg blue.

But it's the architecture that really has me. I have developed into one of those Sunday snoopers who simply can't pass up an "Open for Inspection" label, and the offspring swear that the "Nancy" slows up and comes to a halt of its own accord every time the vari-colored real estate flags show up on a parkway.

The fact that there can be such a fascinating collection of dwellings in every direction, ranging from doll house beach shacks to meandering mansions clinging perilously to Hollywood canyon hillsides is still something I find hard to grasp. Ultra-modern streamline vies with old-world charm in this land of magnificent views and startling color. The scope and variety of ideas has me in a haze, for while a Cape Cod Colonial has always been my choice, I am now mentally cross-eyed from trying to fix my mind on either a sprawling Monterey, a red-tiled Spanish with romantic balconies, or a slick Modern with corner windows and circular bays.

Even the regular real estate developments have a flare for the unusual, for while the floor plan of six homes in a row may be fundamentally the same the exterior and decorations give the lie to that. Portholes for windows, decks, and terraces in unexpected places, fishnet curtains, rope trim, marine weather vanes, scalloped shelves decorating the outside window ledges with a trio of colorful glazed flower pots, and the inevitable patio and barbecue pit for the sheer joy of outdoor living. The idea seems to be "Try anything once." How else can you explain a scarlet door and lemon yellow steps on a love of a white plaster cottage?

Novelty, dash, and color! Yet so combined that a restful atmosphere prevails. Perhaps it would be out of place anywhere else. Maybe it takes the palms, the pepper trees, the brilliance of flowers and sea, the majesty of the purple mountains to enhance it. Whatever it is, it's perfect. I really feel, though, that this take-a-chance, slightly insane, marvelously practical manner of home planning and decoration could be used with good effect in many other regions.

But I'm not a traitor altogether! I still like my Christmas holidays back in crisp air and a chance for snow. Californians proudly retort to that—that you can *be* in snow inside of two hours—lots of it. But heaps of the feathery white stuff high in the mountains where you may go for skiing and bob-sledding, and white blobs swirling past your kitchen window to make a magic picture of a winter-barren landscape are two different things. I like to do my Christmas shopping in a brisk cold wind with the flakes tingling against my cheeks and my fingers just a bit nippy.

But I don't like the big fuel bills that go with that kind of weather—SO—I'm a Californian!

Color at Hall House

[*Continued from page 45*]

Mission bells far down the valley.

Our small adaption of a ranch house is white stucco with green shutters, low, and with an air of being firmly set upon the ground. The veranda which extends across the front is almost crude; rough beams and posts, painted white and rose entwined, have a distinctly rural flavor. But right there the naïveté ends! For the outdoor furniture is the last word in comfort and design and is cushioned with the striking sapphire blue which is the keynote of the house.

The living room is built around a fine old rug which has blues, red, and white predominating. A sofa and several chairs are in blue velours, one Provencal bergère is red and white glazed chintz. Curtains of red and white toile de Jouy are always drawn over the windows at night, giving almost the impression of tapestries.

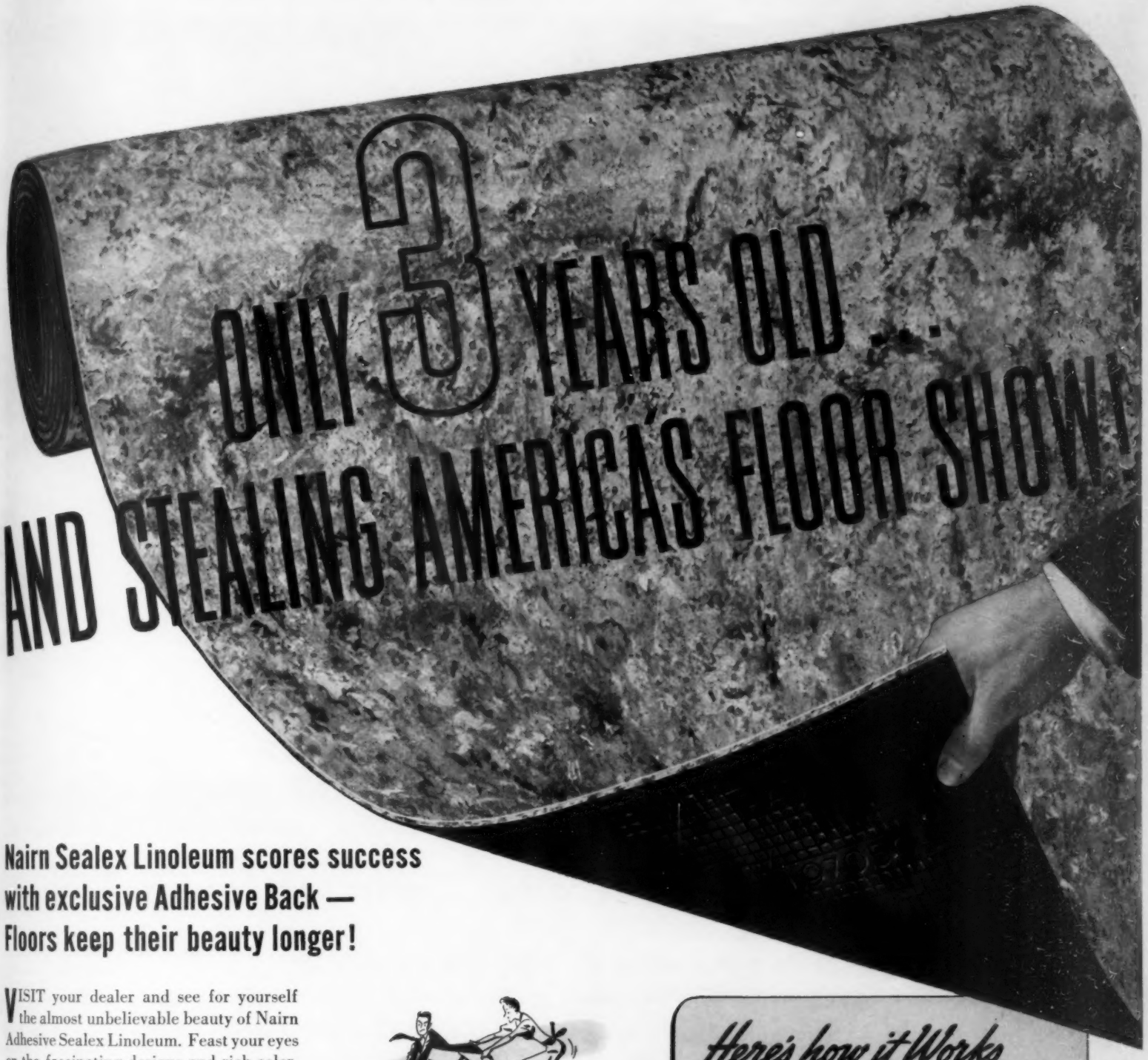
Somber dining rooms depress me, but no one could call this one gloomy. It is carpeted in the same basic blue, and the curtains are a smashing print of white peonies on sapphire linen, one of the new Swedish fabrics. These are complemented by lemon yellow raw silk on the old walnut chairs—a daring combination of old and new which proved a happy one. Though the woods in this room run the gamut from maple to "white" mahogany, their tones vary little, and with silver and much sapphire glass it is gay but not gaudy.—MARGARET HALL

A room for that paradox —a girl of twelve!

[*Continued from page 21*]

tan, very expertly done. The chair cushions, with inner springs to make them more comfortable, are in two shades of red. Walls and woodwork painted yellow-ivory and rubbed with raw umber make a pleasing background.

To achieve a light, airy appearance we shellacked and then waxed all the wood pieces. No paint was used except on the backs of the shelves of the footboard bookcase, the knobs on the



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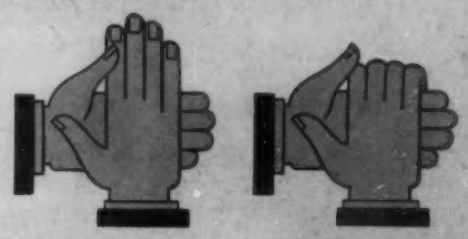

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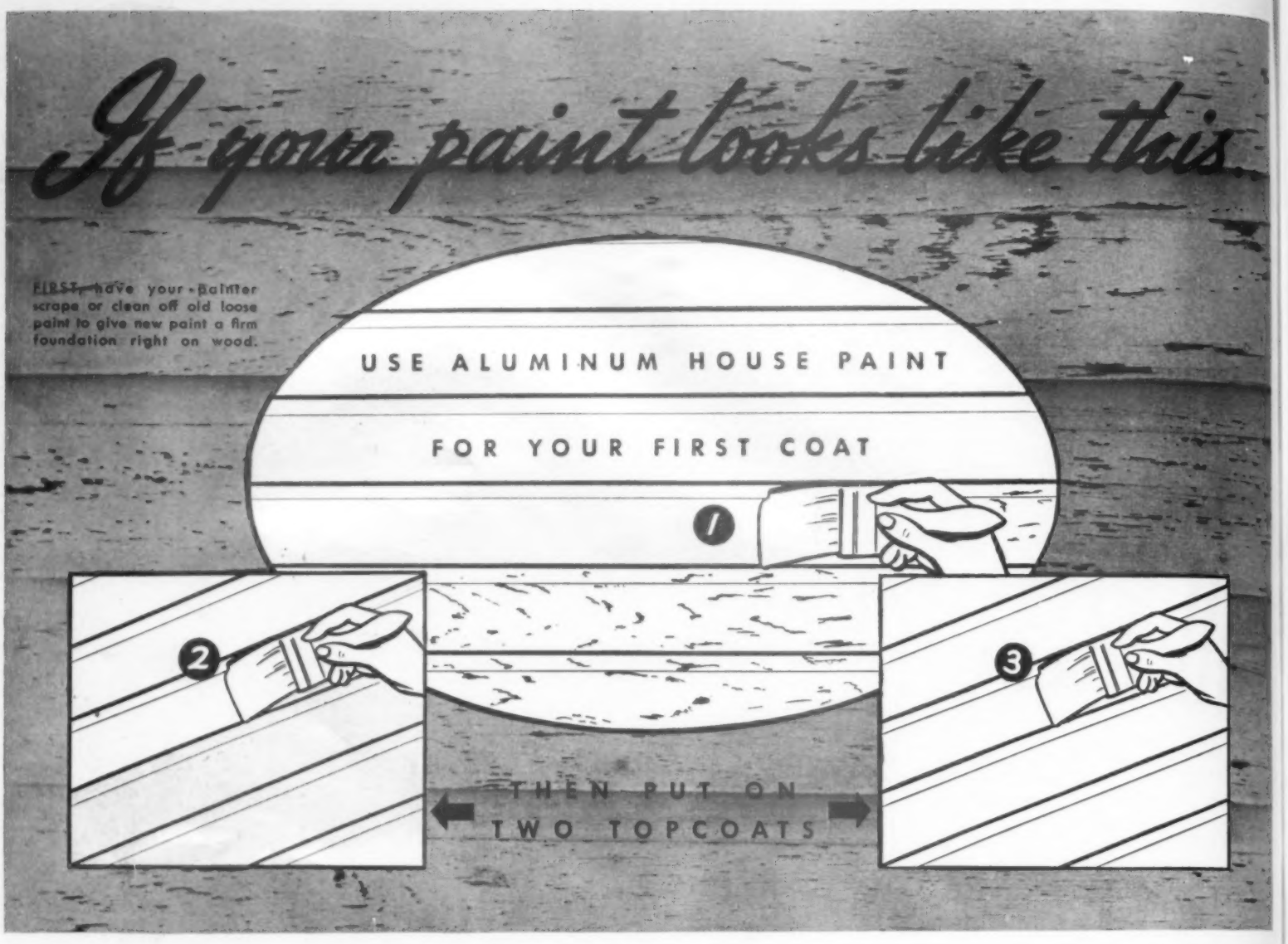
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drawers, and the top of the stool. These were painted in soft shades of green.

Because there was so little closet space in this twenty-two-year-old room, we built in on each side of the three-quarter-size bed two drawers thirty-six inches wide by seven inches high. They augment the small closet since they are so wide they allow clothes to be spread out almost flat. Then, too, the bed comes to the floor, eradicating one more dust catcher, and even a hurried girl can no longer shove several pairs of shoes out of sight!

Since the recessed shelf in the headboard is large enough for books and small articles, a night stand was unnecessary. In this way we saved some badly needed space. There are more recessed shelves on each side of the headboard where numberless things in addition to books can be cared for. Both head and foot cabinets are seven inches in depth. The bedspread is unbleached muslin dyed yellow-green.

Under the large and small windows the cabinet and shelves were made to accommodate large books and magazines which never seem to have a definite place of their own. Since the long cabinet and perpendicular compartments are eleven inches deep, everything can be arranged in an orderly fashion.

Three chests are not too many to hold all the paraphernalia which a young girl uses in the pursuit of beauty. The drawers are small for the simple reason that large ones make for too much confusion. In this case each drawer holds a special type of wearing apparel—a real adjunct to orderliness and convenience. The chests measure 49, 40, and 31 inches high, 15 inches deep, and 16 inches wide. So that she may spend those countless hours arranging her hair or just gazing into the mirror, a high stool is provided.

Opening from the bedroom by French doors is the studio, the one place in the house where disorder in the form of anything from wood-block printing to serving tea can reign. The room also has French doors leading into the court. Having an outside entrance of her own certainly gives a girl a feeling of importance.

Here we used a bright, warm color scheme. The odd woodwork color, between orange and coral rubbed with raw umber, sounds impossible but is really lovely. The walls and chests are grayed yellow also rubbed with raw umber. For accents we have a red window seat cushion, the deep bench cushion in blue and the desk painted yellow-green.

That too frequent problem, lack of adequate wall space, was ours in furnishing this room. We solved it by using only furniture that served the interests of this particular girl, much of it being double duty, like the bench that pulls out to become the base for a folding table top.

Worth its weight in gold is the chest at the end of the window seat. The bottom compartment holds a portable electric sewing machine; the next one a complete tea service. The top ones take care of paints and dyes. Two other chests, which are about sixteen inches wide by fourteen inches deep, hold leather and wood-block tools, clay, paper, and scraps—all those things that usually seem to rattle about from pillar to post.

With shelves accessible on both sides, the desk is indeed practical. It is a grand study table because everything necessary is at hand in the desk or on the shelves just back of it, where pencils, inks, notebooks, and a variety of other things are kept.

The small studio is very compact and is a perfect place for fun or work. It is light, cheerful, and private. There is something in the very name of studio that dispels the dreariness from those endless hours of study which every growing girl must endure.

I almost forgot to mention that a radio can blast away its swing music at all hours, without disturbing the sanity of the rest of the family, since this room is far enough away from the main part of the house.

With very little change this "near-apartment" could be appropriate for a twelve-year-old boy as well. His needs are much the same—namely, a certain amount of privacy, a place for collections and clothes, freedom from too much adult supervision, and a room for the gang to get together.

A miracle story par excellence!

[*Continued from page 27*]

old bathroom space went the cupboards for the kitchen, and space was taken from the back porch for the new streamlined bathroom. Thus, only the sunroom was newly built. It was tucked into a corner of the old structure. There were few radical changes, but merely removing encumbrances of a bygone day has changed the tired old face of this house into a cheerful and up-to-date one.

Now let's see what the decorator instincts in Mr. Moss worked out for the furniture and color schemes. First of all, he discovered that the garage was a veritable treasure house of fine old furniture. In it were many lovely things that had been

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Karo is the only syrup served to the Dionne quintuplets. Its maltose and dextrose are ideal carbohydrates for growing children—

Allan Roy Dafoe, M.D.

and remember... Karo is rich in DEXTROSE *the food-energy sugar*

handed down through several generations until the day when an entire nation was convinced that rosewood and mahogany heirlooms were old fashioned. So the really lovely old pieces were banished, and golden and fumed oak monstrosities took their places. But fortunately the Flammers, unlike many others, did not get rid of their heirlooms, so when the miracle man came along they still had a garage full of pieces to challenge the imagination of a decorator.

While some of these pieces were being re-upholstered, Mr. Moss was planning a background that would set them off to advantage. He knew that paint covers a multitude of sins. This time all the woodwork was painted soft oyster white, while the Venetian blinds were a soft gray with lime green tapes to harmonize with the luscious lime green carpeting. The wallpaper, with a design of Staffordshire dogs, was repeated on the valance boards. Chintz draperies, embroidered in a fan design and trimmed with fuchsia and cerise, pick up the wallpaper colors. The Currier and Ives prints turned out to be almost the same colors as those chosen for the room. Other pictures, including one of a Victorian grandmother mounted and framed in fuchsia velvet, add character to this modernized version of a period background.

From the garage came a beautiful old sofa, now reupholstered in needlepoint, the delightful Victorian arm chair, and the old bandsawed Victorian table which holds an Edward VII lamp with shade of white velvet trimmed in purple and chartreuse. Upholstered in a green fabric, with wine and fuchsia trimming, the old walnut arm and side chairs harmonize with the rest of the room. A Victorian card table with a folding top bears an old-fashioned oil lamp of white opaque glass, wired for modern living. A pair of old vases which had been in the family for three generations also were wired to become modern lamps and then mounted on fuchsia velvet bases to match their shades. Hobnail and milk glass in both black and white adds interest to the detail of the room.

The dining room, treated as a continuation of the living room, has a fuchsia-striped paper above its white pine dado, and the rug is lime green as in the living room. The love seat in yellow-green and natural mohair and its adjoining inlaid Hepplewhite table invite you to have a cup of tea by the fire. When dinner guests are expected the dining table is pulled to the center of the room. A pair of Staffordshire dogs brings the living room wallpaper motif to this small pleasant room and increases the harmonious relation between the two. The old Swiss clock, Godey prints retinted and mounted on green taffeta mats, the Toby jugs, and the Bristol glass make nice details.

No longer is the kitchen content to be of the Gay 'Nineties era. With colorful Tyrolean and Hungarian peasant decorations it has become spirited and continental. The new range graced with a Provincial type hood, white organdy curtains, and brass and copper lighting fixtures contribute to the effect. Only two structural changes were necessary—one old window was closed up, and cupboards were built in where the bathroom used to be.

The dressing room was most successful, too. Floral wallpaper, gray-green ceiling, coral broadloom carpet, and tea rose striped voile draperies with swags and jabots of Nile green make it gay and colorful. Completely feminine are the dressing table with a skirt of coral lace and a green brocade top, and the amusing little Victorian side chair, very properly tufted with swags of peach satin.

The new sunroom is as comfortable a spot to spend a lazy day as you could find and since it adjoins the dressing room and bath makes an ideal guest room. In this new room, too, are lovely old pieces salvaged from the garage.

Everyone who lives in a house which has seen better days, all those who have rooms that need freshness, should have faith in miracles. Look at this fifty-year-old house and know that, although you are without a garage to yield treasures, you may be of good cheer for even in 1939 miracles are possible!

BARGAIN PRICES!

AS A REWARD TO OUR CUSTOMERS, AND TO INDUCE MORE WOMEN TO TRY PILLSBURY'S BEST FLOUR, WE OFFER

HEAVY *CAST ALUMINUM* WARE

AT LESS THAN *HALF* THE USUAL ADVERTISED PRICES FOR SIMILAR WARE!

Fine cast aluminum saucepan, 1-qt. size; vapor-tight, precision-fitting cover for "waterless" cooking; cool, sturdy handle. Similar ware advertised at $2.95.

Your price $1.00 plus two Pillsbury's Stars clipped from recipe folders in Pillsbury's Best Flour.

2-QUART SIZE, similar ware advertised at $3.75.

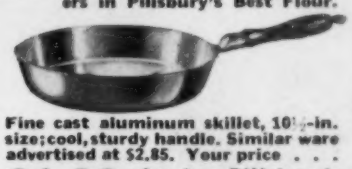
Your price $1.25 plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.

3-QUART SIZE, similar ware advertised at $4.35.

Your price $1.50 plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.

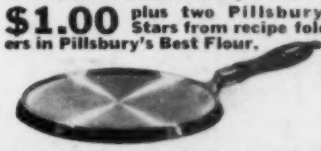
Fine cast aluminum skillet, 8-in. size; cool, sturdy handle. Similar ware advertised at $2.45.

Your price 50c plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.



Fine cast aluminum skillet, 10½-in. size; cool, sturdy handle. Similar ware advertised at $2.85. Your price . . .

$1.00 plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.



Fine cast aluminum pancake griddle, 10¾-in. size; cool, sturdy handle. Similar ware advertised at $2.75. Your price . . .

$1.00 plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.

Fine cast aluminum Dutch oven, 5-qt. size; vapor-tight, precision-fitting cover, and trivet. For top-stove roasting and "waterless" cooking. Similar ware advertised at $5.85. Your price . . .

$2.50 plus two Pillsbury's Stars from recipe folders in Pillsbury's Best Flour.

We want you to try Pillsbury's Best—because we know you'll *prefer* it.

When you find how it improves the quality of the simplest baked foods—when you discover how truly economical it is to use . . . you'll never want to use any other flour. So—to reward you for trying this fine flour—we're making these extremely low prices on heavy, precision-made CAST aluminum kitchen ware.

Why Pillsbury's Best Should Be *Your* Family Flour—

First, Pillsbury's Best is made from a *blend* of wheats, "balanced" to work perfectly for *all* baking.

Second, Pillsbury's Best is made from the *finest* wheats—and its high quality shows up particularly in simple, everyday foods like bread, biscuits, pies, and plain cakes.

Third, Pillsbury's Best is economical. It costs only about ½c more per recipe to use Pillsbury's Best than to use a cheap flour—and this ½c is more than saved by freedom from baking failures.

Sturdy, precision-finished, heavy CAST aluminum kitchen ware—an unusual bargain at these prices. Not ordinary aluminum—not cheap, second-grade, light-weight cast aluminum—but well-made, heavy ware, guaranteed by National Pressure Cooker Company.

How To Get It—

Cut two Pillsbury's Stars from recipe folders packed in bags of Pillsbury's Best Flour. Send them, with name of item you select, your own name and address, and the proper amount of money (cash, check or money order, NOT STAMPS) to Pillsbury Flour, Dept. 28, Minneapolis, Minn. Your aluminum will be sent immediately, postpaid. We know you will want more than one piece—most likely you will want the whole, beautiful, matched set. If so, send two Pillsbury's Stars for *each* of the pieces, together with the proper amount of money. START A SET TODAY!

This offer expires May 31, 1939. Offer good only in U. S. A.

WE WANT YOU TO LEARN WHAT A FINE FLOUR PILLSBURY'S BEST IS

To get you to try Pillsbury's Best, we're making these ridiculously low prices on one of the finest values in aluminum ware you can buy. We know that, once you find out how much Pillsbury's Best improves the quality of the simplest baked foods, you'll never want to use any other flour. Take advantage of this offer; you'll get aluminum that will *last* the rest of your life . . . and a flour you'll want to *use* the rest of your life!

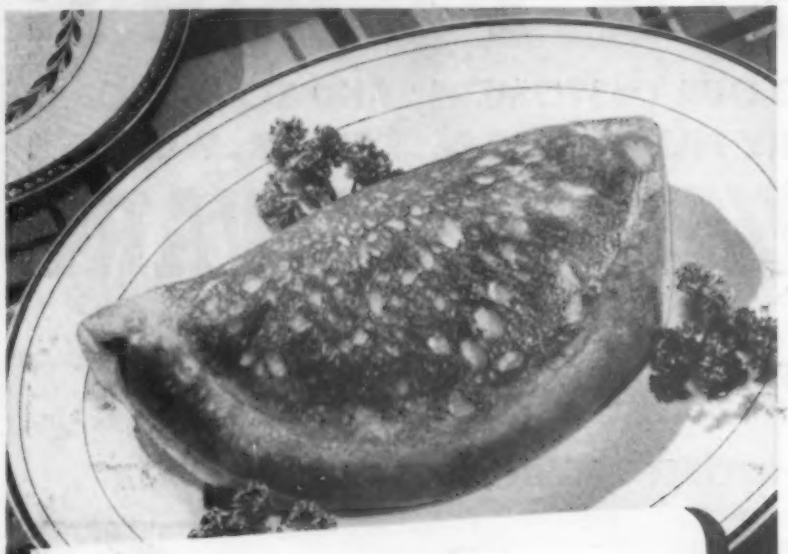
CAST ALUMINUM FOR "WATERLESS" COOKING

Saves Fuel . . . Saves Food . . . Lasts a Lifetime!

With cast aluminum, you cook with a very low flame, and you can do roasting as well as usual food-preparing on top of the stove. This saves fuel. Also, you save on replacements . . . cast aluminum is practically everlasting. It is easily kept clean and glistening. And even more important, you get more out of your food, because there's little waste in "waterless" cooking. Food authorities say "waterless" cooking is the *perfect* method—as it reduces loss of valuable vitamins and minerals, which are carried off in the water in ordinary cooking.

PILLSBURY'S BEST FLOUR

Now—omelets insured AGAINST FLOPPING!



OMELET SANS SOUCI

2 tablespoons Minute Tapioca
¾ teaspoon salt
⅛ teaspoon pepper
¾ cup milk
1 tablespoon butter
4 egg yolks, beaten until thick and lemon-colored
4 egg whites, stiffly beaten

Combine Minute Tapioca, salt, pepper, and milk in top of double boiler. Place over rapidly boiling water and cook 8 to 10 minutes after water boils again, stirring frequently. Add butter. Cool slightly while beating eggs. Add egg yolks and mix well. Fold into egg whites. Turn into hot, buttered 10-inch frying pan. Cook over low flame 3 minutes. Then bake in moderate oven (350° F.) 15 minutes. Omelet is sufficiently cooked when a knife inserted comes out clean. Cut across at right angles to handle of pan, being careful not to cut all the way through. Fold carefully from handle to opposite side and serve on hot platter. Serves 6. All measurements are level.

● Even a beginner can serve perfect omelets, every time, if she knows this secret. Use genuine Minute Tapioca. It strengthens the delicate air-cell walls—keeps every frothy bubble standing.

Try a Cherry Tapioca soon—it's delicious! See easy, new Fruit Tapioca recipe on the back of every Minute Tapioca package. →

And send—soon—for a **FREE** Brand-new cook book of 58 miracle-working recipes! Address General Foods, Dept. A.H. 3-39, Battle Creek, Mich. If you live in Canada, address: General Foods, Cobourg, Ont. This offer expires December 31, 1939.

Gently turns in the breeze—drying wash evenly and spotlessly clean. Folds like an umbrella to store away. 135 ft. finest line. Turns in only 15 ft. of space. Does away with unsightly clothes poles. Illustrated folder A-339 FREE.

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The kitchen you've always wanted . . . colorful, modern, convenient, beautiful . . . can be yours today. For Kitchen Maid, the original standard unit kitchen, is now priced to the purse of the average home owner. Write today for FREE color folder, "Planning Your New Kitchen."

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STANDARD UNIT CABINETRY

An ugly duckling transformed for less than $20 excluding the paper and paint for the woodwork

DAY MARIANNE JERVIS

Sigman

Hodgepodge to Workshop

NO WOMAN likes to work in a kitchen of odds and ends; an old iron sink, no electric outlets, no cupboard space, nothing that could make an orderly workshop. It was such a hodgepodge kitchen that we found in the only available bungalow in our city. Oh, there were other houses. Most of them were too large, or too expensive, or poorly located, or else the rooms were too small. Finally we found our bungalow. A long beamed living room and dining room with just a suggestion of a division between, an inviting fireplace, and sunroom. In fact, everything that we had desired in a small home, but—the kitchen.

The kitchen was a disgrace. Vandals had broken in and torn out the built-in ironing board. Plaster was falling from the walls. Several spikes had been driven into the door to keep out others bent on destruction. A small iron sink huddled under a huge but otherwise worthless cupboard. I shuddered to think of spending days cooking in such a room.

"Let's look some more!" I nudged my husband. "We can't live in a house with such a kitchen."

The owner then promised to put on new plaster, new paper, new paint, but he couldn't promise a new kitchen. My husband came to the rescue. "If you will pay for a little plumbing work, I will build a table and cupboards."

I stared at him. I had known him for three years and never had I heard of any carpenter ability.

The following week-end we started to work. Ten days of part-time carpentry completely changed that kitchen. The sink was carefully fitted into a built-in cabinet which included plenty of cupboard space. The whole wall above the cabinet was paneled in gleaming Colonial maple. Each side of the window was a small cupboard, finished in the same maple and painted inside a bright emerald green to match the jaspe linoleum. The top of the cabinet was covered with durable zinc. Into one wall was set a double electric outlet.

When we had finished, a real kitchen greeted us. New wallpaper of ivory tile pattern matched the newly painted woodwork which was slightly darker. The cabinet, cupboards, and the whole wall paneling was bright Colonial maple with the interior of the cupboards painted green to match the floor. The zinc cabinet top was matched by the hinges and knobs on the cupboard doors. Above the window was a ledge to hold bright pottery plates.

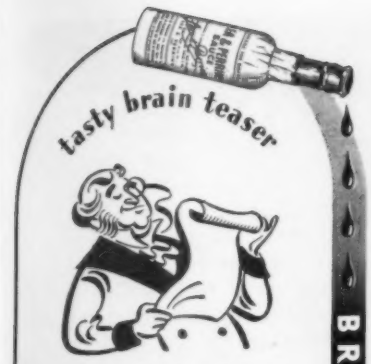
The cost of the entire remodeling, outside the papering and the painting of the woodwork, came to less than twenty dollars. Though we were both novice carpenters we turned an ugly little room into a cheerful, attractive kitchen.

First call to dinner

[*Continued from page 20*]

after day, year after year, with monotonous certainty. But a train whistle at six o'clock no longer fills me with dining car nostalgia for the simple reason that our meals are much more interesting, our table more charming, and the setting of our meals more unpredictable than if I were riding the *Chief* along a well-known route.

Once we had a house in Santa Barbara a block from the beach. The memories of the meals we had there (or from there) out-

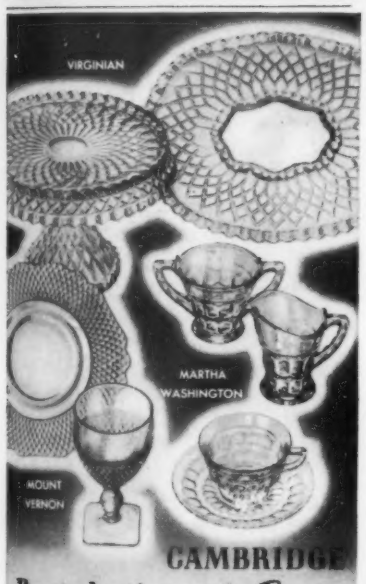


What Is India's Greatest Gift to *GOOD LIVING?*

ANS.—Over a hundred years ago, an English nobleman returned from India with the recipe for a marvelous sauce—a secret blend of rare spices and seasonings that lent new savor and delight to food. From this recipe a new sauce was compounded by Lea & Perrins of Worcester, England. It was greeted with instant appreciation wherever introduced. Today, Lea & Perrins Worcestershire is a world-wide symbol for good living; a sauce acclaimed by epicures as the perfect seasoning for steaks, fish, soups, salads and gravies.

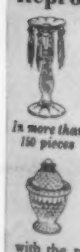
BRIGHTENS FOOD FLAVOR

LEA & PERRINS Sauce THE ORIGINAL WORCESTERSHIRE



CAMBRIDGE

Reproductions of *Early American* Glass



In more than 150 pieces

• The art of making elaborate pressed glass originated in America . . . Today that art lives again in diamond point Mt. Vernon, Waterford-type Virginian, and Martha Washington thumb print — Cambridge reproductions of treasured Early American designs. Hand-made, with the permanent brilliance of true Cambridge Crystal, they are beautiful, practical, inexpensive. At your favorite store in over 150 open-stock pieces. Ask also to see Cambridge Etched and Cut Rock Crystal.

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Cambridge HAND MADE GLASS

shine any dining-car experiences. While my neighbors were prosaically setting tables on linen in the dining room or oilcloth in the kitchen, I was singing giddy songs while packing two hampers. As soon as my husband came home from work—off with the clothes—on with bathing suits—Don, carry a blanket—Max, a couple of pillows—now we're off, laughing and playing like young idiots! A dip in the ocean where the breakwater and sunset make a smooth opalescent bay, almost too beautiful to disturb. A swim to the raft—a rub-down—a dash to the selected fireplace—a roaring fire. What ravenous appetites! What compliments for the cook! The funny thing is that I don't remember exactly what we had at each of those meals, but, as though it were yesterday I remember the palm trees silhouetted against the cobalt eastern sky, the smell of the breeze that I liked to imagine came from glamorous lands, the lights of the harbor rippling across the water—eventually a moonpath, a marvelous, silver moonpath.

And once we had a house with a huge studio window framing a gorgeous mountain view. What grand meals we've had there! You probably know how our Western mountains change colors at sunset. With the soup they were a grand rosy pink; while we were eating the baked ham they changed as though by magic to a bluish rose; by the time we were dipping into the tapioca cream they were a deep, deep blue and purple. Then, while my husband smoked his pipe and the boys and I picked at the grapes, we sat and talked until the mountains were black and the only light was starlight.

That same house had a fireplace. I can still hear the rain and the wind on cold winter nights while we talked and laughed and ate before a crackling eucalyptus log. Once in a while we could hear the channel buoy wail, or a fog horn moan, and I'd fairly hug myself and think, "Was there ever such a meal as this?" And then, because "the deepest joy contains a hint of sadness," I'd say to myself, "I'll never forget this night; if we should have to move, or when I grow old and perhaps alone, I'll remember."

Then we did move—to the hot, lush interior valley, where orchards reach to the very foot of the Sierras, where spring is a riot of peach and plum and pear and cherry blossoms, where miles of grape vines bear fruit that is shipped to all parts of the world. Now we have a little old house with no dining room, no fireplace, no studio window—but, oh, the loveliest terrace under an old apple tree. All through the hot summers we eat out there. I planted a mass of petunias just at

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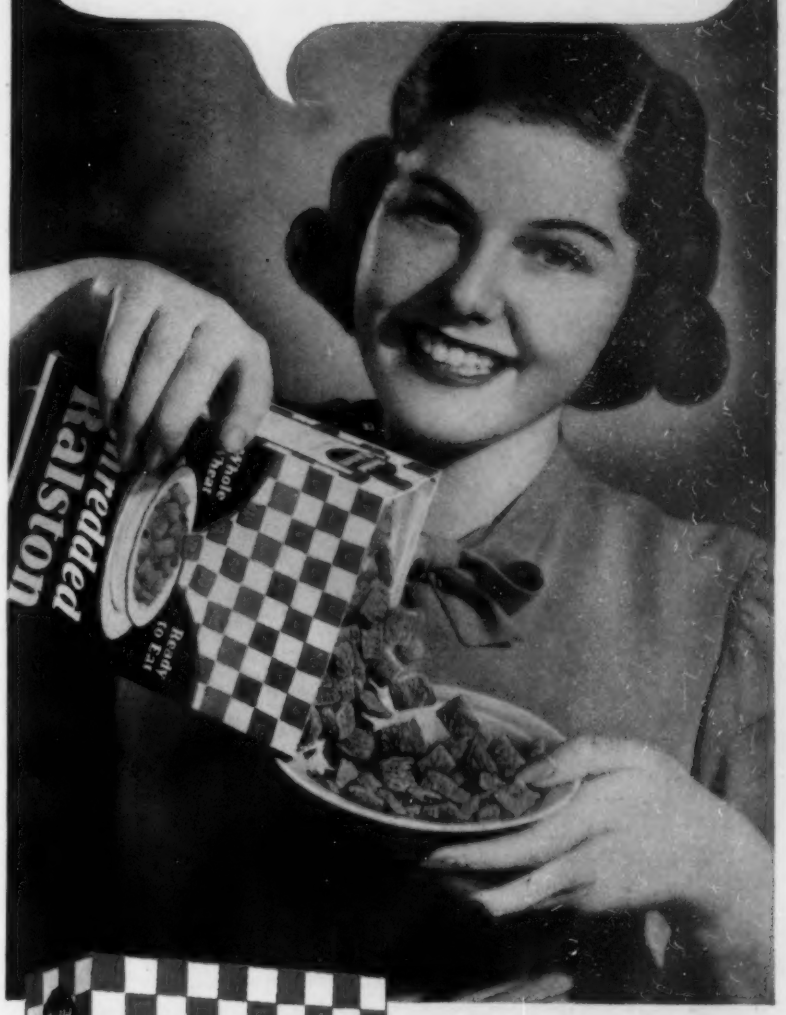
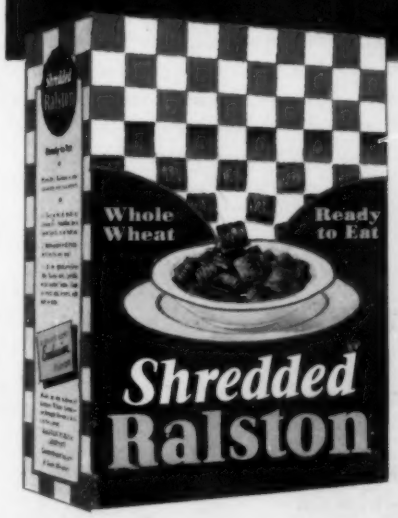
SHREDDED RALSTON
I'VE MADE BREAKFAST THE MOST INTERESTING MEAL OF THE DAY!





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To make fussy breakfast eaters sit up and take notice, serve Shredded Ralston ...the new ready-to-eat cereal everybody loves at first taste. Its flavor, made by a new patented process, is new and fascinating. Its tempting, original bite size means there's none of the usual muss or crumbling. Made of healthful whole wheat, Shredded Ralston supplies vital food elements everyone needs to keep feeling fit. Try it!

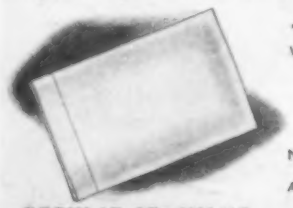
The Whole Wheat Cereal millions eat because they like it!

LITERALLY hundreds of letters that we receive from women all over the United States say the same thing: "When I buy sheets again they will *all* be Wamsutta *Supercale*."
Showing — we believe — that the real facts of Wamsutta's economy are now as well and widely known as its fame as "The Finest of Cottons."
Truly, Wamsutta *Supercale* sheets and pillow cases are in a class by themselves. Because of Wamsutta's exclusive EQUI-TENSION process they are firm as well as fine . . . strong as well as smooth. And, because they weigh less than ordinary sheets, you will find they pay back the extra amount of their first cost in savings on your laundry bills in a surprisingly short time.
• *See special pillow case offer below.*

WAMSUTTA MILLS · *Since 1846 — The Finest of Cottons* · NEW BEDFORD, MASS.

WAMSUTTA *Supercale* Sheets
REG. U. S. PAT. OFF.

• *We have made a dainty new Boudoir Pillow Case of Wamsutta Supercale especially for* AMERICAN HOME *readers. Easily a 65-cent value. With this coupon, only 30 cents. Send for it today.*



REGULAR 65c VALUE
SEND ONLY 30 CENTS

WAMSUTTA MILLS, New Bedford, Mass.
I enclose 30 cents for which please send me one special Boudoir Pillow Case, value 65 cents.
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the edge and their fragrance in the evening is exquisite. And the bricks are clean and cool. And the little white picket fence makes it snug. But it's never monotonous! The only things that remain the same are the fragrance of the petunias, and the coolness of the bricks, and the beauty of the tall palms and eucalyptus in the park across the street. One day the magnolia is in bud, the next day it's in bloom. One week the picket fence is laced with larkspur, the next it's adorned with hollyhocks. In spring the winding, brick-edged garden path is bordered with canterbury-bells and tulips. In summer the bricks are half hidden by glorious masses of portulaca. Once a week the fragrance of newly cut grass mingles with the smell of petunias. At breakfast time the robbins and blue birds and sparrows entertain themselves and us by their noisy bathing in the spray of the garden hose. At suppertime a mocking bird leaves us speechless for a moment while he sings. As we linger over our dessert, the frogs and katydids tune their fiddles. We sit there and talk while the air becomes balmy with night, and the sky turns from red to maroon to star-sprinkled blue. And there are those very special nights when the moon rises big and round just over the live oak. But when the trumpet vine makes a riot of color on the west fence, we eat there under an ailanthus tree.

And sometimes we pile in the car and go to one of the many parks equipped with cooking facilities. The farthest is Sequoia National Monument. In half an hour's drive we reach the park, but we always drive another half hour which takes us under giant redwoods. We rush to build a fire because the air has a nip in it, gathered from snow-tipped Whitney. We eat like lumberjacks. After supper we go to one of the campfire gatherings; then home through the redwoods and pines and orchards.

There is a park just three miles from our house that has the loveliest winding lagoon with occasional islands covered with bamboo and plumbago and verbena. On the lagoon there are all sorts of ducks and water birds that parade their babies on the water, then put them to sleep on the islands. And—such perfection—there are always available rowboats—free. When we reach that park, we build a huge fire in a carefully selected fireplace. Then we go boating until our appetites simply demand satisfaction. When we return to our fireplace there is a perfect bed of coals. Over this we cook our hamburger or steak or kabobs. As the glow lingers we sit and tell tales of the valley.

And in winter? Ah but this little house has the dearest, quaintest kitchen with sloping ceiling and a corner cupboard. It is long and has four windows. Because the sink was already under the south window, we eat at the north where the apple tree crowds right up against the glass. In March it is a mass of blossoms. Can you imagine a nicer place to eat than a sunny, spicy kitchen with apple blossoms against the window? In December the apple leaves are yellow, and the light that comes in then is positively golden. When the leaves are gone there's the view of the terrace with its winter iris and violets and primroses; beyond is the garden path winding between banks of narcissus and alyssum.

And even when it is raining on the sloping roof I'm happy, for on our yellow tablecloth there's a lamp that was given me years ago which has lit our winter dinner tables in many places. There's the corner cupboard with its century-old luster pitchers, and the plate my great grandmother bought in Boston when she was a bride. There are the wall brackets holding pots of ivy and wandering jew. There is the shelf of geraniums brought in from the cold terrace. And my dear little ladder-back chairs that I found in a musty second hand store in a neighboring country town and spent a whole day scraping and sanding and painting. The cushions I made on another rainy day. When I come to think of it, I'd much prefer one of these same ladder-back chairs to a seat in the dining car of the *Sunset Limited*.

Shared travel

[*Continued from page 30*]

Maps of California soon covered the walls of their living room. Don ambitiously divided the state into forty sections and marked as number one for exploration the peninsula triangled by San Francisco, Santa Cruz, and San Jose. Judy, having procured from the Stanford library a history of San Jose, was soon talking learnedly of the "Legislature of 1,000 Drinks" that met in December, 1849, in their home town, so they went down on one of their evening walks to find the stone indicating the site where that remarkable gathering of early settlers was held.

Week ends were eagerly anticipated, for there were now so many places to visit, so much to see. Don became chief navigator, Judy, his amanuensis. A stock of small blue notebooks and sharp pencils were kept in the front of the car for making the logs of the trips. Mileage and trip directions were carefully recorded with whatever of story or legend could be picked up in the immediate

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many a man's most
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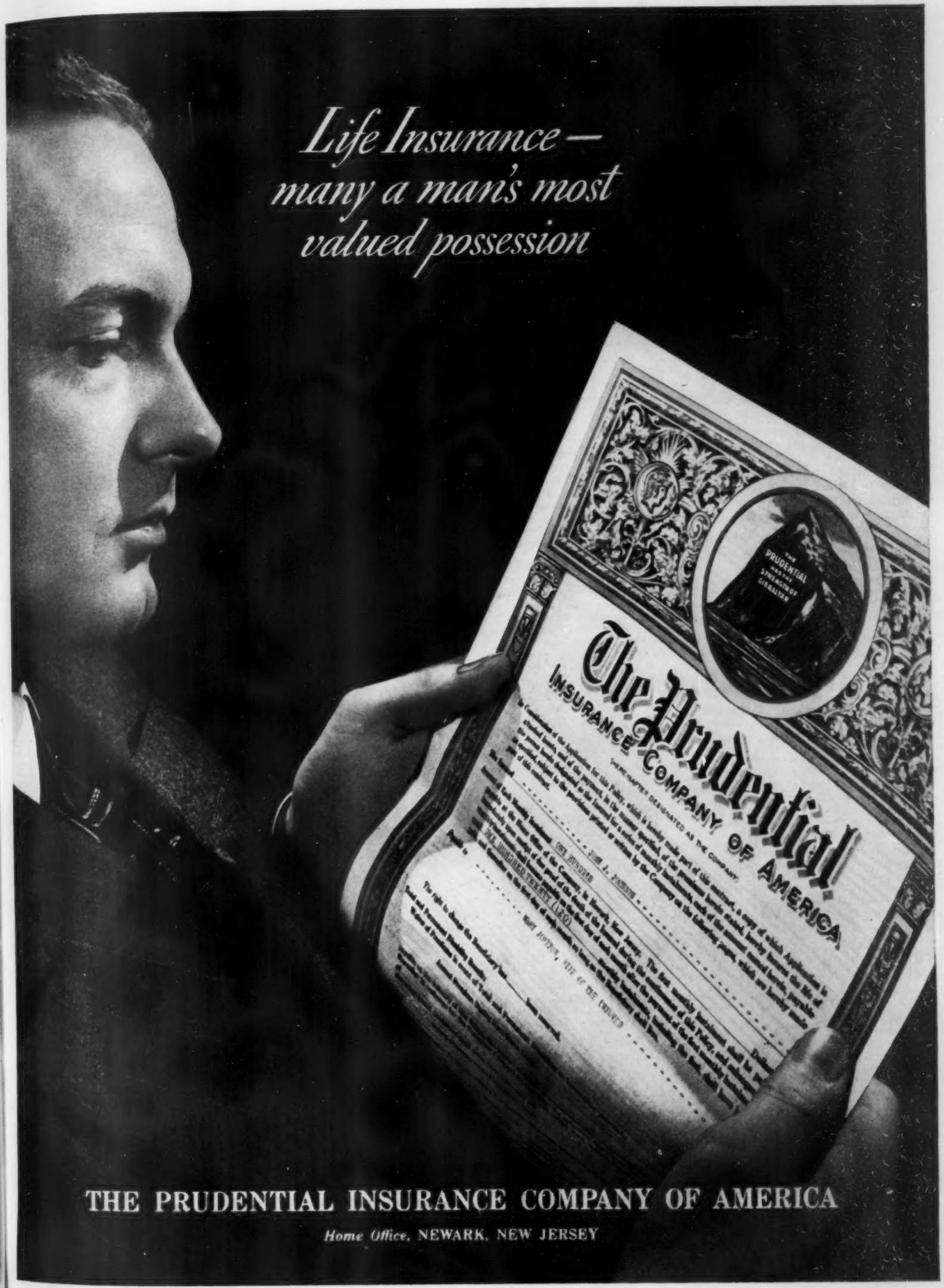

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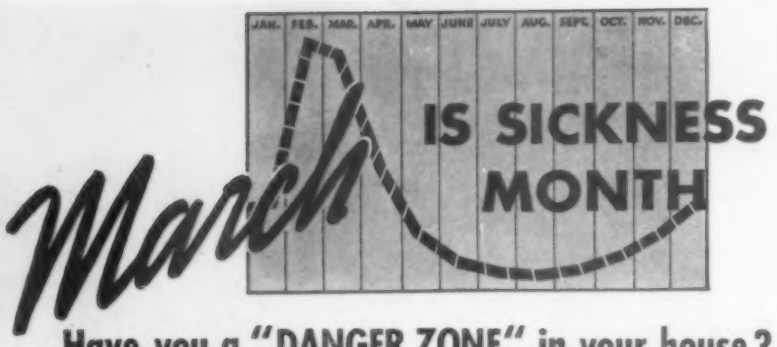


Have you a "DANGER ZONE" in your house?

by Crawford Heath

LOOKING BACK over the past few winters, how many in your family have had serious colds during February and March? How much have these two months cost in doctors' bills? Has it been difficult, if not impossible, to keep your *whole* house warm enough for comfort—although your fuel bills have nearly wrecked the family budget?

These two months, according to Government figures, account for 6% more cases of severe colds than the other ten months put together! And, although two chief causes of colds are known, few home owners have taken steps to remedy these costly, health-robbing conditions.

• *There's a* **"Danger Zone"** *in practically every house where rooms are drafty and hard to heat. Scientific insulation helps correct it.*

Your Walls Are Like a Sieve

If your home is of typical construction (and uninsulated), all that stands between you and the weather is a ¾" layer of plaster, held in place by some form of fragile lath . . . a 4" hollow drafty air space . . . a thin layer of sheathing and, attached to that, an even thinner veneer of shingle or clapboard.

Since plaster is porous, room heat is sucked through it into the cold, hollow air pockets between your walls, quickly vanishing into "all outdoors." And, the more wind, the faster this costly, unhealthy process occurs. It is almost impossible to maintain proper, uniform temperatures in all rooms—floors and rooms are drafty—certain rooms become overheated—others, too cold for comfort. Result: *frequent colds!* Remember how doctors caution the sick to "avoid drafts" . . . "stay in bed to prevent radical changes of body temperature!"

An equally bad condition is caused by your attic, where all that separates house from sky is a fraction of an inch of shingles. Since warm air rises, room heat pours into cold attic spaces to be carried away—leaving drafty rooms behind.

In summer, the process is reversed. The sun heats up walls and roof—often to 150°—quickly raising the temperature of the air in the empty wall and attic spaces. Again, the porous plaster transmits this heat into your rooms—making them stuffy—unbearably hot. At night, your oven-hot rooms cool very gradually, since the heat in wall and attic spaces escapes slowly.

Insulate For Health and Economy

More and more, home owners are protecting their health and purse by insulating—and more houses are insulated with Johns-Manville Rock Wool than with any other product of its kind. This fluffy material—literally, wool blown from molten rock out of man-made volcanoes—is fully described in "Comfort that Pays for Itself," an interesting brochure—yours for the asking. As the ideal insulating material for walls and attics, with its millions of tiny air cells, J-M Rock Wool is an efficient barrier to the passage of *heat or cold!* One of the surest cures for cold rooms.

As pioneer in the business of curing cold houses by means of a unique method of blowing Rock Wool into empty attic and wall spaces, Johns-Manville is equipped, from the standpoint of products, experience and service, to bring year-round comfort that *pays for itself*. Why not let J-M Rock Wool Home Insulation stand between *you* and the *weather?*

Look in your classified telephone directory under "Insulation" for the name and address of the J-M Approved Home Insulation Contractor in your town. You can identify him by the J-M Trademark.

WHY BE UNCOMFORTABLE, RISK COLDS, WASTE FUEL?

This valuable FREE BOOK will show you how to eliminate drafts, make your house warmer in winter and SAVE up to 30% of your FUEL BILLS.

"Comfort that Pays for Itself" is the most authoritative book on home insulation ever published. Tells the whole fascinating story of J-M Rock Wool—with simple explanations of the J-M method of insulating almost any kind of existing home. Shows importance of a *complete job. Before* you insulate your home, you need this book.

MAIL COUPON TODAY

JOHNS-MANVILLE, Dept. AH-3
22 East 40th Street, N.Y.C.

Please send me, without cost or obligation, your free book on home insulation—"Comfort that Pays for Itself." I am interested in insulating ☐ my present home, ☐ proposed new home.

Name_____
Street_____
City_____
State_____

JOHNS-MANVILLE ROCK WOOL HOME INSULATION
"Stands Between You and the Weather"

vicinity of the place visited.

It took a year and a half to assemble notes on everything of interest to be found on the San Francisco peninsula. In the course of that time, the two explored every mile of the four main highways, Ocean, Skyline, Peninsular, and Bayshore, as well as all crossroads and byroads that led to anything noteworthy. There was much correspondence with chambers of commerce, postmasters, and oldest residents; there were interviews; always there was reading and yet more reading. Don spent hours over his drawing board, making his own maps where he could find none that gave the combination of information he desired.

THE material so assembled was eventually submitted to the school shops, and after more hours of reading and correcting proof, there appeared a neat paper-bound booklet. Across the cover was a silhouette of the San Francisco skyline. Below it in bold black letters the title: Syllabus for Travel, Section One—San Francisco Peninsula. The first of the forty tentative travel offspring had been born and Don and Judy beamed with pride.

Meanwhile a committee on travel had been organized by Don at the Adult Center and a capable leader appointed to conduct Sunday afternoon group tours of exploration. In the course of a year, a cavalcade of cars, starting each week from the Center, had explored such places of historic interest as Sutter's Fort at Sacramento, the old custom house at Monterey, Mare Island Navy Yard, the Presidio at San Francisco, and the quicksilver mines of Almaden, once the largest in the country.

Trips to Mission San Jose de Guadalupe and its Indian burial ground where lie the bones of 4,000 Ohlones, and to Mission San Juan Bautista, with its adjoining fields of Italian forget-me-nots, as Brother Louis describes the garlic raised thereabouts, aroused the ambition of many in the party to visit eventually all of California's missions.

Expeditions under informed leaders through jails, lighthouses, coast guard stations and cutters, state parks; state institutions for the blind, deaf, tubercular, and the insane; Veterans' facilities and municipal airports gave citizens a clearer conception of what their government was doing with their tax money.

A special series of trips was carried on for parents of high school seniors interested in the opportunities afforded by near-by institutions of higher learning. Stanford, Mills College, the University of California, San Jose State College, and the Hopkins Marine Station at Monterey Bay were among the places visited. At each place the party was entertained and given helpful advice as to requirements for entrance and registration procedure by those officially connected with the institutions.

During the winter, Wednesday night bus trips carried interested adults, most of them women to whom such an opportunity had not before been afforded, to visit industrial plants in San Francisco and San Jose such as potteries, bakeries, a glass works, an envelope-making factory, sugar refinery, radio transmission station, telephone exchange, post office, merchants' credit association. Since there were always guides or speakers on hand to explain and direct, new information about familiar objects was acquired.

In all features of shared travel, emphasis was placed upon two facts: that there can be as much joy and profit in traveling intensively in a small area as in traveling at top speed over the continent, and that expense can be minimized and pleasure increased by group participation. When individual cars rather than busses were used, those who did not own cars shared the cost of transportation with the car owners, arrangements for grouping being worked out ahead. When busses were used, they were chartered by the trip.

AS TIME went on it became necessary to extend the range of the trips to places farther afield. Three-day week-end trips were arranged for the spring of the year. In all such planning Don and Judy acted as scouts—and guinea pigs. No group was ever put up at a hotel or fed in a dining room which the two scouts had not personally tried out and found to be as good as it claimed to be. Scotch blood came into its own in obtaining for the travel groups commercial rates and well-planned menus at the best hotels. The best was none too good, but the best had to be secured at a reasonable price, for none of those participating in the trips were wealthy. Many of them were women, living alone on small incomes derived from investments.

"And what," friends have asked Don and Judy, "do you get out of all this?"

To those whose only measure of "getting something" is in terms of money, the answer would have to be, "Nothing." Considerably less than nothing if the cost of scouting the trips and preparing the material for the travel booklets is taken into account.

There are other measures, however, of what one gets out of life. There is the happiness of a recreational project shared enthusiastically by husband and wife, than

"YOURS *for* LOVELINESS!"

The Lady . . . wears a baum marten jacket and coq-feathered cap from Bergdorf Goodman. Ruby and diamond clip from Trabert & Hoeffer-Mauboussin
The Car . . . A Chrysler Royal Sedan

"YOU can't look lovely unless you *feel* lovely . . . and that demands the right environment.

"That's why I bought the loveliest car of the year . . . the beautiful modern Chrysler. It adds distinction just to have that tapered beauty sitting in front of the house . . . or your hostess' house.

"And when you step into it, you never fail to thrill to its lovely interior . . . that gorgeous plastic instrument panel . . . the rich broadcloth upholstery . . . the excellent taste in all details of trim and hardware. I'd be proud to ask a queen to sit on those luxurious divans of seats.

"The grandest car to drive you ever saw! Seems to know you can't look lovely if you're wrenching at the wheel, biting your tongue every time you go over a bump, or pushing for dear life on the brake. So this Chrysler just carries you around on a pillow . . . and a very delightful pillow, at that.

"How important you feel when all that magnificent power leaps to life at your touch! How accomplished you feel when you shift gears so lightly and expertly with the marvelous steering wheel gear-shift!

"Who wouldn't feel lovely . . . and look lovely . . . in such a lovely car? I'm yours for loveliness . . . *Be lovely . . . be modern . . . buy Chrysler!*"

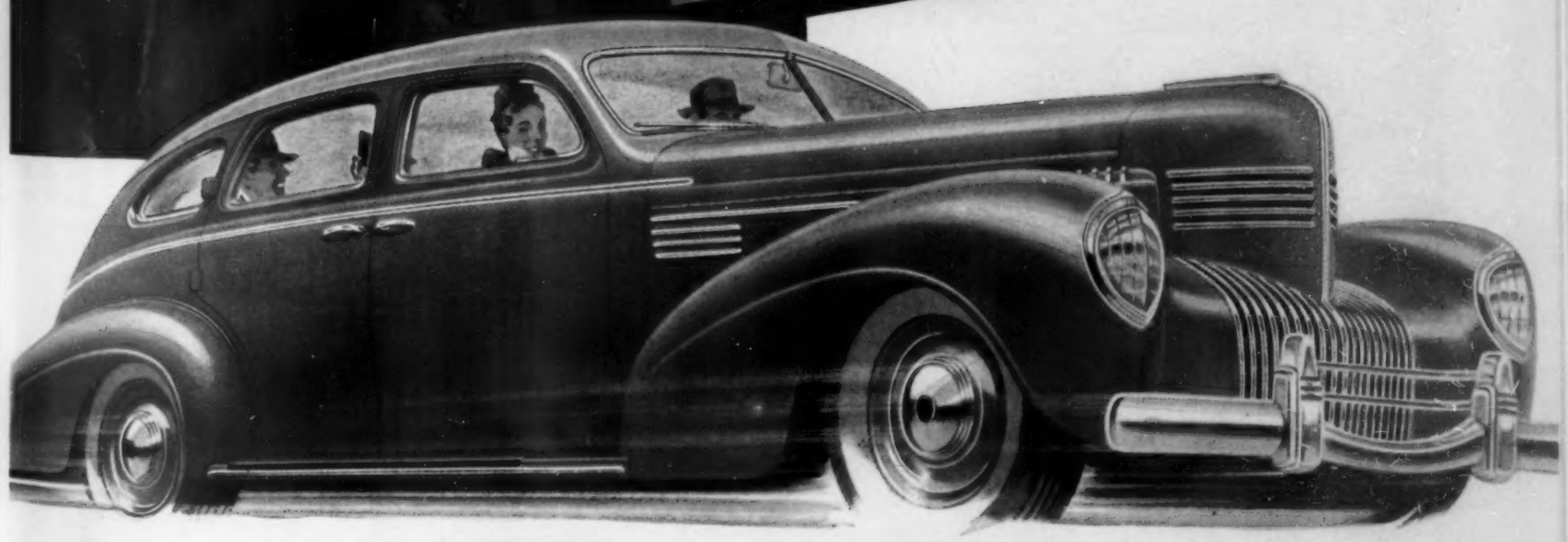
★ ★ ★

1939 CHRYSLER ROYAL . . . 100 horsepower, 119-inch wheelbase.

1939 CHRYSLER IMPERIAL . . . 135 horsepower, 125-inch wheelbase.

Also Chrysler's famous Custom Imperial in five and seven passenger sedans and limousines . . . with Chrysler's amazing new transmission advancement, the Fluid Drive.

★ TUNE IN ON MAJOR BOWES, COLUMBIA NETWORK, EVERY THURSDAY, 9:00 TO 10:00 P. M., EASTERN STANDARD TIME



BE MODERN *Buy Chrysler!*

FREE! Color Schemes

to help you decide on your new rug

COLOR SCHEME KITS FOR

Living Rooms, Dining Rooms Bedrooms

each based on an Alexander Smith Floor-Plan Rug. Actual samples of rugs, wallpapers, drapery and upholstery fabrics — arranged by Clara Dudley, well-known decorator.

MAIL COUPON BELOW

Now it's no trouble at all to decide on a new rug. Alexander Smith makes it very simple with their Floor-Plan Rugs. There is such a variety of patterns, textures and plain colors to choose from that you are sure to find just what you want.

Then, too, there is the special service by Clara Dudley which shows you how well your rug will go with the other things in your room.

Floor-Plan Rugs have one other special feature. They come in 36 sizes and your store can give you, at a very moderate price, the rug you want in the size that best fits your room.

The Floor-Plan Rug in the room at left, for example, costs less than sixty dollars. Floor-Plan Rugs are made exclusively by Alexander Smith, a name which has meant quality for almost 100 years. Each rug bears the Good Housekeeping Guaranty. See them at your favorite store.

FLOOR-PLAN RUGS
(TRADE MARK)
are made only by
ALEXANDER SMITH

FREE Color Scheme Kit and Color Scheme Book

Alexander Smith & Sons, 295 Fifth Avenue, New York

Send me a free Floor-Plan Color Scheme Kit for a room in which the prevailing color (walls, furniture or draperies) is..... Also Clara Dudley's free book, "A Guide to Rug Buying," which has many room schemes in full color.

Name..... Address.....

ALEXANDER SMITH
GUARANTEED BY GOOD HOUSEKEEPING AS ADVERTISED THEREIN

AH3A

which there can be no stronger insurance against the gradual drifting apart the years bring when each follows his pet diversions to the exclusion of the other, as is so often the case with bridge, golf, fishing, or hunting. There is the growth that comes from attacking a problem much too big for one, and gradually working out its solution, a particularly happy growth when that solution brings pleasure to other people.

There is the new zest given to old hobbies when they are merged into the service of a new and all-absorbing pursuit. Photography, writing, and map-making were the three in this case. From a somewhat dilatory interest in taking snapshots of each other squinting at the sun, the two scouts progressed to almost professional proficiency in the use of camera equipment. There were color shots to be taken of striking features, to be mounted as slides and used in illustrating lectures on the history and geography of California. There were collections of prints to be made of the missions, universities, redwoods, and historical monuments.

The writing of the "Travel Logs" called for constant condensation of information, in itself valuable training. Odd bits of information, too trivial to be included in the logs, were stored in a notebook called "Chips from the Travel Logs" and used to enliven letters home and other informal writing.

There is, in any such project, a constant reaching out for new skills to facilitate progress. California's interesting Spanish names almost demand that one obtain at least a rudimentary knowledge of Spanish. Knowledge of geology and nature study aid in the identification of the state's infinite variety of odd geologic formation, its flora and fauna.

For those who carry the project as far as planning bus trips for groups, there is much practical business experience to be gained. It is a form of adult education heartily recommended for any individual who feels that he has learned from his graduate courses in psychology all there is to know about human nature.

Finally, there is the delight of sharing a new educational experience with others and watching the spark of their enthusiasm kindle and glow into genuine appreciation of their state.

To date but two of the contemplated forty syllabuses for travel in California have been completed, but the groundwork for half a dozen more has been done in the scouting work to find interesting fields for the three-day trips. The two scouts figure that given thirty-eight active years, gasoline enough to carry them over twenty-two thousand more miles of coming and going, film for four thousand scenic plates, and an unlimited supply of small blue notebooks and sharp pencils, they may eventually cover California's 155,000 square miles, that small wedge of the universe they have staked out as their claim.

Travel with a purpose? What purpose finer than sharing the proceeds of one's travels with others? Than instilling in others that love of native country which can come only from familiarity with its beauty, its landmarks, its traditions, and its history? Verily, there is no greater fun, no finer purpose than travel—shared.

Falling heir

[*Continued from page 22*]

the "middling old" bed is blue, while brown, amber, rusty pink, and blue shades are in the tinsel picture and two chintz-covered chairs. Simple patterned white wallpaper forms the background. Important as an individual note is the antique ladder-back chair.

The low-ceiled living room now bears no resemblance to its past as the old parlor and bedroom. Near the narrow, steep stairway is a Pembroke table, a maple rocker with mahogany arms, and a fiddle-back chair. On the mantelpiece, repaired and whitewashed, is displayed a clock nearly a century old from Reading, Massachusetts.

The dining room space was enlarged by a lean-to, paneled with grooved pine boards painted

A Pembroke table by the stair

An old pumpkin pine cupboard

"MY, WHAT BEAUTIFUL TONE"
—that's what everyone says
the first time they hear the
MUSETTE

Besides the graceful *Louis XV* Model illustrated there are 9 other charming and authentic Period MUSETTES: *Colonial, Early American, Sheraton, Duncan Phyfe, Chippendale, Federal, Louis XV De Luxe, Renaissance* and *Moderne*. MUSETTES are priced FOB New York from $295 and may be purchased on Deferred Payment Plan.

Professional musicians have time and again expressed their amazement that an instrument standing less than a yard high can produce such a delightfully mellow and richly resonant tone.

The secret of this fascinating little piano's superior performance lies in RESOTONIC CONSTRUCTION. This exclusive feature, developed by America's largest piano manufacturer, steps up tonal power and *brings out the full beauty of every note.*

Don't confuse the MUSETTE with other console type pianos. Despite its small size it is BIG in performance. And though occupying less floor space than a 2′x3′ rug it has a standard-height, full 88-note keyboard.

Then, too, the MUSETTE is America's most decoratively versatile piano. There are 10 charming and authentic Period Models from which to choose. Mail coupon below for our beautiful new *combination* Catalog and Style Guide showing each of these pianos in appropriate room settings arranged by professional decorators — a big help to you in deciding which model will best harmonize with your furniture and furnishings.

WINTER & COMPANY
Established 1899

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TRADE MARK

America's Largest Piano Manufacturer
849 East 141st Street
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Look for the oval seal. It identifies the genuine MUSETTE, *made only by Winter & Co.*

For years it has been my ambition to bring fine music within the reach of the greatest number of people.

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849 East 141st St., New York City
Send me your new CATALOG-AND-STYLE-GUIDE with full page photographs of each of the 10 Period Model MUSETTES in appropriate room settings.
Name .....
Street .....
City ..... State .....

"ZERO HOUR" HERO

Quick Thinking Saves Girl In a Dither

1 That extra rubber of bridge at Ellen's yesterday was what gave me such a late start! By the time I had tossed on my wraps, said good-bye to the girls and dashed out to the car, it was already getting dark. You can well imagine what a dither I was in!

2 Say, I whipped across town at a breakneck speed, all the time peeling my eye for cops and racking my brain for an idea about dinner. You know Dick! He's Johnny-on-the-spot at mealtime. And by the time I got home it was practically *six o'clock!*

3 Mother Hubbard's cupboard had nothing on my refrigerator! I was *stymied.* Then suddenly I remembered that Heinz Cooked Spaghetti in the pantry. I opened a tin and was just heating the spaghetti when in walked Dick—looking exactly like the nineteenth day of a Hollywood diet!

4 Well, I trotted out the spaghetti just a few minutes later. Dick said, "Lady, *when* did you do it?" And after he tasted the spaghetti, he added, "*What* tomato sauce! *How* did you do it?" So I confessed, "*We* did it, dear, Heinz and I!" What a hero Heinz Cooked Spaghetti is when a cook's in a quandary!

Heinz chefs sauce these tasty strands with Heinz "aristocrat" tomatoes and cheese. Keep Heinz Cooked Spaghetti in your pantry! It's delicious alone—and with leftovers!

HEINZ COOKED SPAGHETTI 57

white. Wallpaper of a very deep cream and faded brown color has a scenic pattern in Currier & Ives fashion. An old pumpkin pine cupboard, its shelves filled with red and blue Staffordshire ware,

Lovely blue Bristol bottles

glass, spoons, and tankards, and flanked by a pair of Hitchcock chairs, are pictured here.

The former sitting room, now the side wing, is a den-bedroom, with a door cut through to the garden porch. Throughout the house, single sheathing floors were re-enforced and covered, old plaster replaced, polished hardware used, and also a furnace installed. With the exception of a large rug, the floor coverings everywhere are old hooked and braided rugs.

Broncho Charlie's real American whittling

[*Continued from page 28*]

worn enough and pretty crude.

"But I allus do things I know about. Like this here Wells Fargo Express and this here old muley cow and the Mexican *vaquero.* Ain't he a smart lookin' feller, though, with that trick horse of his? Yes sir, I whittle anything I fancy," and Broncho Charlie nodded pleased affirmation of his catholicity.

"With all the things you've done you certainly ought never to run out of subjects," was my admiring contribution.

"No sir, you're right there. I been everywhere and I seen everything. You ought to see my history of the Old West. That's a fine big piece of work. I got over 250 pieces of carving. The whole history of the West right from the old Barbary Coast. I done every bit of it myself; the cowboys, the Indians, them wagon-trains, everything's there. I even painted all the mountains and the rest of the scenery. Why Henry Ford himself wanted to buy my borax twenty-mule team and wagon. But I wouldn't break up my set."

He leaned forward to emphasize a point. "That ther's history." A smile came upon his face. "Jest like I'm history. Kinda peppy history, ain't I?" As he placed his hand on the tip of the Wells Fargo Express wagon, it tilted precariously forward. It also rocked sidewise. He applied the long brake handle.

"See, the whole dang thing works just like the real one usta. You see the way she rocks? That's why they usta be called ships of the prairie. Sometimes they was a heap worse than ocean ships. When I drove a coach, every once in a while I'd stop 'cause them old sway buggies was tough on bad stomachs and disturbin' to the best of the ladies. It's all real. Every bit of it, from that old sourdough perched up there with his gun to the dainty little lass from Kentucky, inside there. I bet she's a little unhappy with them horses hightailin' it the way they're doin'."

Broncho Charlie leaned back in his chair and stroked his mustache. His hands are large, yet supple looking. "Right now I got in mind makin' a complete cyclorama of the Pony Express. Right through from St. Joseph to Sacramento. That would include over ninety stations with the horses and the station tenders and Injuns after 'em. You know, I was the youngest Pony boy they ever had on the Express. I was jest turned eleven when I took my first mail. That was where Buffalo Bill got his start. That was where I got these arrow scars, too. See, this one on my forehead and here another one—right here on my wrist. But you know, I never held no grudge even though they was lotsa times I fought those red devils. I had a whole host of good Injun friends. I once made a whole puppet show with dancin' Injuns. Them was the ones Al Smith saw."

With a startling incongruity Broncho Charlie spoke of Buffalo Bill and Al Smith and Ben Bernie in the same breath; and of yesterday and today as though they were coeval. And of whittling and of breaking horses and of radio broadcasts.

"You say you want tu know somethin' about my whittlin'. I don't know what tu tell you. I bin whittlin' off and on all my life jest for the fun of it, I guess. I'd get a good keen knife and any old hunk of wood. Then you think of somethin'; anythin' that comes to your head. First you draw it and then you cut away. Make it good and real about the things you know and not too slick. Like I said, jest draw then whittle."

Pointing to the spirited depiction of a whaling expedition, he said, "Make it look like yourself. See that old Father Neptune, I'm a codger like him and I guess I bin around near as long."

As I shook his hand upon taking leave I was ruefully aware of the power of his grip. "Jest draw, then whittle, and make 'em real."

No one could be more "real" than Broncho Charlie Miller.

Now see what

$1.00 BUYS

in a set of gleaming

PYREX WARE

HERE'S VIVID PROOF of what Pyrex Ovenware 30% to 50% price reductions mean! This handsome 8 piece set (#145) includes a specially designed 1½ qt. casserole with pie plate cover, and six new rimless custard cups to match. Gift packed. Priced a year ago at $1.45. Today **$1**

OTHER SETS LOW AS 89¢

BELIEVE IT OR NOT, Pyrex ware absorbs *more* oven heat. Set #7 contains six custard cups with wire rack, 8 oz. measuring cup, and 9½ in. pie plate. Gift packed. One year ago, without rack, $1.00. Today, with rack,..... **89¢**

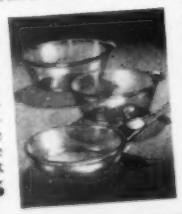
HATE TO WASH DISHES? You bake, serve and store in the same crystal Pyrex dish! And here's a bargain. Set #515 includes one 9⅛ in. loaf pan, 1½ qt. casserole, 10½ in. utility dish, 9½ in. pie plate, and six 4 oz. custard cups. Gift packed. A year ago, $2.95. Today **$2.15**

TOPS is Pyrex set #555! These pieces cost $6.64 a year ago. 1½ qt. casserole with pie plate cover, 9⅛ in. loaf pan, 9½ and 10½ in. pie plates, 10½ inch utility dish, 1 qt. open baker, 6 cup teapot, 8 oz. measuring cup, and six 6 oz. custard cups. Gift packed..... **$4.75**

CORNING GLASS WORKS, CORNING, N. Y.

3-PIECE FLAMEWARE SET

Thrilling Pyrex Flameware for top-of-stove cooking! Set in gift box includes 1 and 1½ qt. saucepans and 7 in. skillet with chrome handle. At same low price as last year.. only.. **$2.65**



Be a better cook with

PYREX

BRAND

OVENWARE • FLAMEWARE

Make your kitchen work for you

HELEN BELL GRADY

IT is about time that someone suggested "Hints for Helpful Kitchens," instead of again bringing up this matter of "Helpful Hints for Housewives." So here are some suggestions.

After all, there are short cuts and short cuts, but those which actually save time and energy are the best for all of us. The idea, then, in making your kitchen work for you is to plan for the location of such constantly used articles as measuring cups and spoons and cook books so that they can be found immediately. For instance, instead of the usual drawer for recipe books (and who is ever able to find the one she wants in that drawer, anyway?) why not have a book rack above the kitchen range? The two-shelf unpainted pine bookshelf, obtainable in any department or furniture store, fills the bill exactly. Paint the shelf to correspond with your kitchen decoration scheme or to match your woodwork, and you have not only a very practical bit of equipment, but one that adds a colorful note as well. On the top shelf, colored glass or bright colored dishes may be kept, but it is the wide middle shelf that serves so admirably for cook books and boxes of recipe cards. The backs of the books may be shellacked or painted in bright colors to give an interesting effect. Or the entire book may be given a jacket of Cellophane or glazed chintz to help keep off the spatters while cooking. These gay colored covers make them particularly effective on the shelf just above your oven.

ANOTHER way to save time is to place the rack, which holds measuring cups and spoons, cake tester, and flour scoop on the back of your cupboard door just above the counter space where you do your mixing. A narrow piece of wood cut the exact length of the inside of the door may be tacked in place. Small brass screws are then put into it and it is ready to hold your four measuring cups, a hook to each cup, and the rest of this type of equipment. This plan saves the eternal hunting in over-crowded drawers and the opening of a cup set to get just the measure you want. The equipment is within reach at all times and is out of sight when the door is closed.

New EASY WAY to do kitchen work

FOR CRISPER BACON

FOR CLEANER DISHWATER

WHEN you wipe out a frying pan *the ScotTowel way*, there's no horrid cloth to wash out afterwards, no grease to be scoured out of your sink! You use a ScotTowel once and throw it away!

Wipe up spills, wipe off your stove and your refrigerator every day with a fresh, absorbent ScotTowel. And save money by letting your family dry their hands on ScotTowels, too. You get *3 dozen* snowy-white ScotTowels for less than it costs to have *one* linen towel laundered!

At grocery, drug, department stores—2 big rolls—300 immaculate, thirsty ScotTowels—for 25¢. Or mail coupon.

Copr., 1939, Scott Paper Company

SCOTTIE WASTEBASKET 2 BIG ROLLS AND RACK 50¢

Scott Paper Co., Chester, Pa. Special Introductory Offer to new users. Send us 50¢ (money or stamps) and you will receive postage paid: 2 rolls of ScotTowels and 1 enameled fixture, plus an attractive BLUE Scottie Wastebasket absolutely FREE. Check color of fixture desired:

☐ ivory fixture ☐ pale green fixture

Name_____

Address_____

A. H. 3-39

This offer applies only in the U.S. and its insular possessions

BRER RABBIT'S ADVICE TO WIVES:

TO CHEER A COLD, HUNGRY MAN GIVE HIM BAKED BEANS AND **BOSTON BROWN BREAD**

BOSTON BROWN BREAD

Sift together 1 cup bread flour, 2 teaspoons soda and 1 teaspoon salt add 1 cup corn meal and 1 cup whole-wheat flour. Mix ¾ cup Brer Rabbit Molasses with 2 cups sour milk; add dry ingredients. Beat well. If desired, add 1 cup raisins or nuts. Steam 2 hours in greased molds filled ⅔ full and covered tightly.

THIS IS IMPORTANT! When you serve Boston Brown Bread, everybody expects the real plantation flavor of old-time molasses. So be sure to make it with Brer Rabbit—made from freshly crushed Louisiana sugar cane. Nothing else gives the luscious flavor you get from this fine molasses. Use Brer Rabbit for all your molasses cookery. Buy a can from your grocer today!

FREE! Brer Rabbit's famous book of 100 recipes for delicious gingerbreads, cookies, cakes, puddings, breads, muffins, candies. Clever menu ideas. Address: Penick & Ford, Ltd., Inc., New Orleans, La., Dept. A-4.

Name_____

Address_____

(Print name and address)

Sofas, love seats, even chairs that become innerspring-mattress beds. Made in correct period styles for fine rooms.

The comfort *basis*—you don't sleep on the upholstery or cushions or sit on the mattress.

"MYSTERY:

—where's the bed?
—where's the innerspring mattress?
THIS IS NO STUDIO COUCH"

OF course not! It's a Pullman Sleeper—absolutely unlike studio couches or old fashioned davenport beds. It's a smart period sofa—by makers of finest living room furniture, exactly right in seating proportions, comfortable in every way.

YOUR guests need never know there's a bed inside. They can't see it—they can't feel it—they'll never suspect it. Yet what a bed it has! Equipped with a deep, sanitary, removable innerspring mattress. Full size, correct bed height (so there's no feeling of sleeping on the floor) and restful!

See it in your furniture or department store. See how perfectly two comfortable pieces of furniture have been combined in one! WRITE FOR descriptive folder No. 89.

Removable Sanitary Innerspring mattress for real sleeping comfort.

Make sure of comfort—makeshifts won't do!

PULLMAN MAKERS OF FINEST LIVING ROOM FURNITURE **Sleeper**

PULLMAN COUCH CO., 3759 S. Ashland Ave., CHICAGO • No. 1 Park Ave., NEW YORK

I left my "Pigeonnier" for a California bungalow

THREE years ago when I left my charming "Pigeonnier" (meaning a small house on a hill) in Villefranche-de-Rouergue, France, it was with every intention of returning when the dollar and franc were more satisfactorily adjusted. But soon, realizing that Europe was not a very happy place for Americans, I decided to sell my French property and again take root in my "ain countree."

California is said to be a place where elderly people go to die comfortably. Be that as it may, after roaming the world, sampling the climate and attractions of most of the well-known resorts, I find that Southern California and particularly Santa Monica is quite the most perfect spot in which to hang up one's hat permanently.

A year ago I purchased a small house at a small price and then proceeded to alter it nearer to my heart's desire. I have built from the ground up. I have torn out an old house and put it together again to find the latter a most fascinating pastime, taxing one's ingenuity as it does; and if the pennies must be counted, it adds zest to the adventure.

The house I bought is the bungalow type. One entered from the street directly into a living room 22 by 15 feet, which, with its many windows, left little wall space for my numerous books. This necessitated increasing the size of the room in some way. In the front of the house was a 7-foot veranda running the length of the living room. This was just so much waste space, so I pushed out the front of the house to the edge of the porch making a room 22 by 22 feet, the curse of a square room being eliminated by taking away the small bookcase and desk that divided the dining room from the front one. These I had put on either side of the front windows in the guest room, making an attractive addition; and by putting the dressing table in the good-size closet, I made a bed-sitting room of it.

Removing these two pieces gave an opening of 10 feet, nearly the width of the so-called dining room, so now as you enter the front door you have 34 feet of space to the back windows that look out on my tiny garden with a view of my neighbor's "jungle" of banana trees.

Through a side door in the front room you pass into a small hall with a door leading into the front bedroom, another into the bathroom, and still another into my bedroom. From the dining room, which is furnished as part of the living room (living alone I breakfast in bed, have lunch in my lap, and dine on a small portable table) you pass into the kitchen with a door opening onto the back porch and another into my bedroom, back of which is a fair-size store room.

I must confess to one great disappointment in my "wee hoose." When I was buying it I noticed a chimney and was told that though there was no fireplace, one could be added at small cost. But, alas! the chimney was deceptive. It was only large enough to act as a flue for a stove, so the addition of the all-important hearth must wait for pennies from heaven.
—M. R. SUYDAM, Santa Monica

—that middle age spread of houses!

[*Continued from page 29*]

white undercoat. The combing gives the appearance of a high grain showing through the finish. A recessed window seat, which seems to make the room, 16 x 20, even larger, is built at one end of the room, flanked by recessed shelves. The shelves were not planned necessarily to hold books, but, instead, to contain decorative bric-a-brac. The wide doorway leading up into the dining room was fitted with louvred doors for the sake of privacy when the dining table is being set. There was a reason for the low sweeping ceiling made of V jointed ship-lap boards supported by exposed rafters. Although it is an attractive ceiling for a pine-

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These are but a few of the many features that make the 1939 ROPER again "America's Finest Gas Range": big "3-in-1" oven..."Lifetime" cooking chart...extra-capacity, Handy-High "Astogril" Roll Broiler..."Insta-Flame" top lighter..."Insta-Flame" oven and broiler lighter..."Simmer-Speed" Top Burners, and the famous "Turret Top."

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paneled room, the more important point is that the graceful ceiling gave a natural outside slope to the roof line.

As may be seen from the "before" exterior the architecture was psuedo-Spanish. Long ago, however, the Henselmeiers had dispensed with the heavy velour hangings and wrought-iron fixtures suggesting Spanish interior decoration in favor of glazed chintz draperies, modern lamps, and plain carpets. The question now was what type of decoration should be used in the new room. If possible, it should be a connecting link between the present interior decoration and the remaining exterior and interior psuedo-Spanish features. It occured to Mr. Moss that it would be interesting to do the new living room in a Provincial note, suggesting the peasant decoration of many countries including, of course, the Mexican and Spanish. It was an admirable idea which makes the new living room the informal sitting room, or "relaxed living room" of the house and leaves the old living room with its Oriental rugs still the "dressed up" parlor.

The rug which Mr. Moss used, though made in this country, is a coarse woven Provincial-looking floor covering in blue with flecks of red and old gold and is finished with a hand-knotted linen fringe of ecru and blue. The curtains are a real hand-loomed cream-colored fabric, woven with horizontal stripes of blue, mustard, and framboise. It is an ideal peasant color scheme. The window cornices are covered in the cream colored part of the curtain

fabric and are finished with scallops welted in blue. The cornice above the recessed window seat forms a shelf for colorful peasant art. The winged chair has been completely rebuilt and is covered in a hand-loomed, raw silk, woven in stripes of rose magenta, or raspberry, and mustard. The fabric is an exact copy of an old French *bourette de soie*. A lounge-chair at the opposite side of the doorway is also an old chair rejuvenated and has a blue hand-

So TENDER it melts in your mouth

● *Just one example of the extra goodness Libby gives you in twenty-two different vegetables.*

YOU SHOULD SEE MY FAMILY GO FOR LIBBY'S ASPARAGUS! IT REALLY IS UNUSUALLY DELICIOUS

● Even though you've eaten California asparagus grown in the famous Sacramento Valley Delta, you still may never have tasted any so delicate and tender as this which Libby packs there.

Libby actually cuts the fragile shoots when the whole length of the stalk is still beneath the ground! Farmers stay up nights waiting for the tips to break through, then *rush* the delicate shoots to nearby Libby kitchens. The result—asparagus so tender it melts in your mouth. Try *Libby's* Asparagus today.

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22 VEGETABLES • 20 FRUITS
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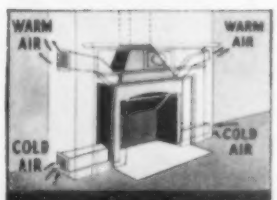
It Circulates Heat . . .



CIRCULATES HEAT—the cooler air from the floor is drawn into the Heatilator by natural draft. It is warmed there, then circulated to far corners of the room.

BASEMENT RECREATION ROOMS—The Heatilator Fireplace solves the difficult problem of heating basement rooms. Its circulated heat warms the room quickly.

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Build any style mantel you like around the Heatilator. Enjoy the cozy comfort of this amazing new-type fireplace that works on the warm-air furnace principle—entirely different from old-fashioned fireplaces. It actually circulates heat to every corner—warms the air in the entire room uniformly and thoroughly, something that old-fashioned fireplaces never do. And it warms even adjoining rooms.

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You can use the Heatilator Fireplace instead of wasteful furnace fires on the cool days of spring and fall. It will save dollars in heating costs, a saving that has been proved by thousands of owners all over America. In mild climates, owners of average-size homes will tell you that the Heatilator Fireplace is the only heating equipment needed. And in every climate, the Heatilator has proved to be the ideal fireplace for camps, cabins and summer homes.

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The Heatilator is a correctly designed heating chamber made from thick, fire-resisting steel. Completely inclosed in the fireplace it serves as a form for the masonry. And it assures you of a perfectly operating, smokeless fireplace in every installation.

The fire-box, damper, smoke-dome and down-draft shelf are all built-in parts of the unit, greatly simplifying construction and saving labor and materials. Thus you can enjoy the modern heating advantages of the Heatilator Fireplace at a cost but little higher than an ordinary fireplace.

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State if building or remodeling a fireplace.

loomed covering with quaint Mexican figures hand blocked in contrasting blue. A picturesque rush seat armchair from Brittany has its cushion covered in quilted cinnamon challis, with a tiny design in blue and yellow, and reminds one of the quilted petticoats of the old Province.

There is also in the room a davenport upholstered in a blue stripe tapestry with a Provincial design of small scattered flowers. The window seat pad has the same covering.

The lamps in the room are unusual. On the end table by the blue lounge chair, a setting pheasant of maize colored French faience, formerly a baking dish, has been electrified and boasts a shade of raffia. A floor lamp at one end of the davenport has a rough woven, string cloth shade trimmed with a hand-woven braid in blue and raspberry. The lamp at the opposite end of the davenport has a French terra cotta base with flax shade, and Mr. Moss also uses on a Provincial table, a lamp made of a fat old peasant woman with a striped skirt of blue, yellow, green, and aubergene, (she is really an old cooky jar). The shade is of pleated challis in the same colors with blue predominating, and has a ruffle at the top and bottom edged in aubergene.

On the tables there are old pewter, Brittany, and Mexican ash trays, and, on one, a French pepper mill which has been converted into a cigarette container. On still another table, there are book ends made in replica of the miniature painted and carved carts of Sicily.

As the dining room adjoins the new living room, it was redecorated, and for harmony somewhat continues the same color scheme. The walls are grass cloth, the rug is blue, the draperies are the same as in the new room but have by way of variation a mustard colored cornice, decorated with hand-blocked Mexican figures and bordered top and bottom with a binding of raspberry.

The new living room fits so harmoniously into the general floor plan, one must be really told to realize the room is a new addition. And, too, it is so attractive with its gay peasant color scheme, quaintness, and comfortable atmosphere, that it has easily become the most popular room in the whole house.

In defense of "prettiness"

[*Continued from page 10*]

in America? Where is the evidence that the pretty cottage is not usually as convenient and as well constructed as its ugly contemporary? It might clarify our thinking if someone would offer prizes for plans and photographs illustrating this thesis, for certainly the idea that the most artistic designers are the least intelligent is not based upon fact.

If memory serves, prettiness was exiled before the Civil War, and it was not until the turn of the century that there was any concerted effort to bring it back. To describe that effort as a complete failure would be less than fair, but everyone knows that, in spite of the industry and enthusiasm which went into the study of historic styles, only a handful of the architects who followed Richardson and McKim have been able to reproduce even the more obvious beauties of bygone times without self-conscious fumbling.

Clearly, then, it is not because such "copying" of the past is shamefully easy that the younger men are looking for new solutions. It is simply because they have realized—and high time, too!—that the past cannot be copied. There is nothing wrong, either morally or artistically, with the kind of prettiness which was lost in the scuffle of the first machine age; but it is, for good or ill, out of reach. Even a fair imitation is unreasonably expensive, while the most deplorable burlesque costs more than the majority of people can afford.

But to state the case for the modernist is not to say that he has solved all his problems, or to urge that the rules be changed so as to make the solution easier. It is still the architect's business to provide houses which are beautiful as well as comfortable and structurally safe. It is obviously necessary that he use such materials and tools as are most readily available, so that there can be no quarrel with efforts to break down prejudice against machine-made products if those products are actually better and cheaper than those found in nature. But it is demonstration which is wanted, not argument. And the demonstration must satisfy ordinary people, who neither know nor care much about latter-day artistic theories.

If the modernists can endow their small houses with a new kind of beauty, but a beauty which is nevertheless appropriate to their size and purpose, bourgeois taste will come around, never fear! But we suspect that an austere and intellectual handsomeness will always seem faintly absurd in a small cottage, and that modernism, if it is to appeal to the general public as well as to the intelligentsia, will have to get over its apparent prejudice against "mere prettiness."

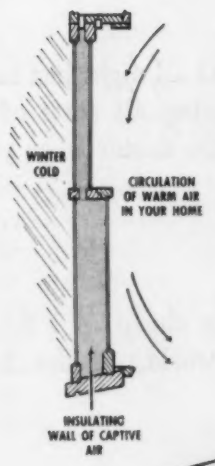
"Let it snow—let it blow, our home is 'Window Conditioned.' That means we have Double-Glass Insulation . . . two panes of glass instead of one, in every window.

"We moved into this house the first of last February—figured the winter was just about over and we'd wait until fall to 'Window Condition' the house.

"Well sir, we soon found out differently. I caught a cold right at this window—missed a couple of days at the office. Mother complained about the house being cold and drafty. That was enough. I called the lumber company. They measured the windows, asked a couple of questions, said 'sign here', and in a few days we had comfort . . . and 'Window Conditioning.'"

Many people find their fuel savings of 30% will pay for "Window Conditioning" in less than two winters. You can purchase it through your lumber dealer and *finance it under F. H. A. with no down payment.* If you have metal sash, the manufacturer's representative will gladly show you how "Window Conditioning" may be applied.

And since you will be looking through two panes of glass instead of one, the quality of the glass you use is doubly important. L·O·F Window Glass is noted for its greater freedom from waviness and distortion. These advantages cost you no more. Make sure that each light bears the L·O·F label. Mail the coupon today for attractive free booklet.



HOW "WINDOW CONDITIONING" WORKS

● With ordinary single-glazed windows the cold outside air chills the single light of glass to nearly its own temperature . . . Inside warm, humid air is chilled when it comes in contact with this cold glass, moisture in the air condenses as fog or frost on the glass. The chilled air drops to the floor and causes drafts and lowers room temperatures.

The diagram at left shows a double window with its wall of insulating air between the two panes of glass. This captive air keeps the inner glass much nearer room temperature, and retards heat loss through the glass, reduces drafts, fogged windows, and the drying out of the healthful moisture in the air.

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Hello there! Who are you?

Why, I'm your telephone, Bobby.

That doesn't mean anything to me. What do you do?

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Whoa! Don't you do anything for me?

I certainly do! I stand guard all night just in case of any emergencies . . . bring all sorts of nice people to see you . . . call the doctor when you're sick . . .

You must cost a lot of money.

No indeed. My services are cheap . . . the best telephone service in the world, at the lowest possible cost.

Say, you sound all right. Guess I'll have a telephone when I grow up.

Bell Telephone System

You are cordially invited to visit the Bell System exhibit at the Golden Gate International Exposition, San Francisco, California

American Home pilgrimages

[*Continued from page 52*]

European hero of tender years saw Monterey as a "bay, blue and bottomless, with shores studded with tall beautiful timber . . . the presidio, a church," and "none of your dirty streets, no manufactories with their eternal smoke; no police looking like so many knaves of clubs; no cabs or omnibuses; and above all, none of your practical men of business hurrying to their appointments, blowing like steam-engines." Then, almost as now, the world (in the throes of the Industrial Revolution) loved California for being different. At the time Californians knew little of conditions away from home, even referring to the United States as "Boston."

An old town, having something of this detachment, is San Juan, not far east of Monterey, where about the Plaza are grouped the church and Mission San Juan Bautista, and on the same square the adobe house, built by General José Castro in 1830. A prominent man, he was honored with the governorship of California five years later. By decree of the Mexican Congress, Los Angeles became the Capital the same year, but it was not actually until ten years later that officials responded to the ever increasing

[*Please turn to page 92*]

Well-landscaped is this typical Monterey house

Captain Davenport's Whaling Station, Monterey

Casa de pueblo of Señora Abila, in Los Angeles

A beautiful example of modern styling in house painting. Unity is preserved by painting the body of the house, window trim and large shutters in the one color.

BRUSH AWAY THOSE YEARS

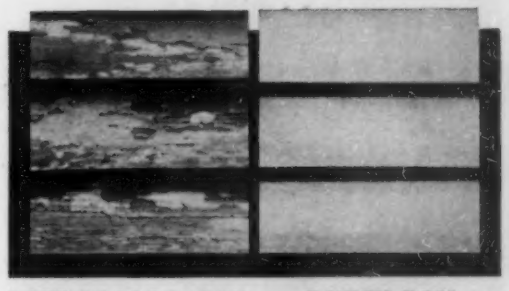
A Dutch Boy Beauty Treatment keeps an Old House Looking Young

Have you met the Dutch Boy? America's champion *fixer-upper!* The boy whose magic brush will make the marks of years vanish from your house. The lad whose transforming touch will bring back the sparkle of newness to your home.

Scotch on his mother's side. Yes, the Dutch Boy is a champion money-saver, too. Reports from home owners prove conclusively that in the long run Dutch Boy *actually costs less* than cheap low-grade paint. Why? Because Dutch Boy not only lasts much longer but also does not crack and scale (see photographs at right). It resists the weather stubbornly, wears down slowly by gradual chalking. So when it finally comes time to repaint, you make two substantial savings: (1) There are no "rags and tatters" of low-grade paint to be burned and scraped off. (2) It is therefore not necessary to apply a new priming coat.

When your painting contractor recommends Dutch Boy White-Lead, of one thing you may be sure: he's aiming to give you *real value* for your money. No one knows paint like a painter. The paint will be mixed to order to meet the special requirements of the job. It can be left white or tinted to the exact colors you specify.

Be an expert paint buyer. Just send in the coupon below. You'll receive a free copy of our booklet, "So You're Going to Paint." Tells everything you need to know to buy a paint job — how to style your house with a smart new color scheme, how to select the right paint and the right painter. Fifty-two illustrations in color. And you'll receive full information on the Dutch Boy Easy Payment Plan for those who wish to pay for their painting in installments. Address Dept. 328, in care of nearest branch. Write today.



LOW-GRADE PAINT

"Quitting" already—after only a short period of service. Right after this picture was taken, the paint had to be burned off at a cost of $60. Owner was also forced to pay for a new priming coat. All this is expense he never figured on.

DUTCH BOY

Four years old and still in excellent condition. House in same section as low-grade paint job. Not a sign of cracking and scaling. And at repaint time, there will be no expensive burning off and no new priming coat to pay for.

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Dept. 328 (*See list of branches above*)

Please send me your free booklet, "So You're Going to Paint," containing color scheme suggestions and practical advice on interior and exterior painting.

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"I've got to look like an heiress—quick!"

Never was a girl more sunk. I'd just had a wire from Aunt Sue inviting me to go on a marvelous cruise . . . I needed scads of new clothes . . . and I just plain didn't have the cash! I'd heard about Singer's Sewing Schools. I thought maybe they could help.

And Singer could! The nicest woman explained all about their dressmaking lessons . . . told me I could start any time. What's more, they'd rent me a Singer electric machine to use at home if I needed one! I flew off to get materials.

Behold the dumbbell . . . starting her first lesson at the Singer Sewing Center! My fingers really shook. But the teacher showed me exactly how to adjust a pattern to my figure, how to cut and fit. No chance for mistakes at Singer!

Star pupil! I've come along so fast I can't believe it myself. Look at this new play outfit I made . . . looks just like the expensive ones you see in the Palm Beach fashion pages. But I made mine for $2.76, all told! And I can do it again and again, on my beautiful new Singer!

It can't be real! But it is . . . boat, moon, and a man who says I'm the best-dressed girl aboard. Wonder what he'd say if he knew I made five new dresses for only $34.80!

Plenty of girls have saved two-thirds on their clothes bills by learning to sew. *You can, too!*

Call your Singer Shop for daytime or evening appointment. Singer offers instruction in home decorating as well as dressmaking—for individuals or groups. Over a million women have come to our Singer Sewing Centers for help!

You can rent a Singer Electric for only 75¢ a week, with weekly sewing instruction included. This special "rental and lesson combination" is a new Educational Service offered by Singer.

Or, you can own your own Singer electric, at monthly payments almost as low as rental.

Singer

SEWING CENTERS EVERYWHERE

SINGER SEWING MACHINE COMPANY

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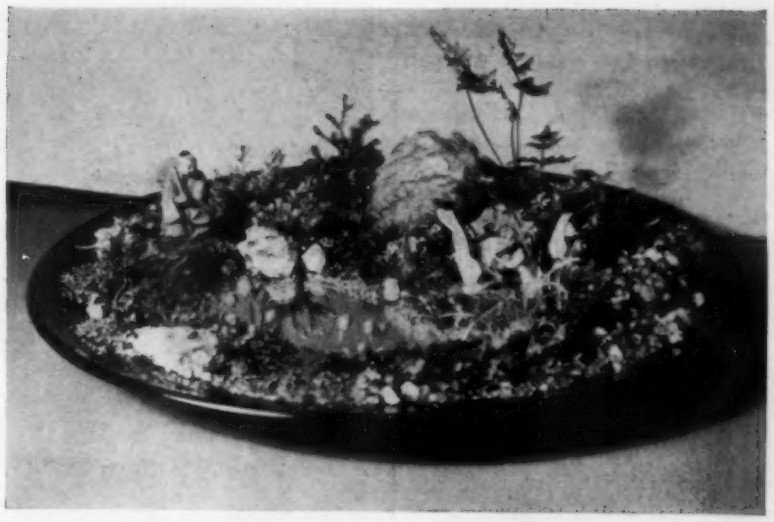
MOSS GARDENING

ALFRED H. CAROTHERS

Do you long to be a-gardening even when the weather forbids it? Have you a convalescent friend who yearns for the out-of-doors? Are you in need of a bit of adventure, or a tramp through the fields and woods? Would you like something unusual for a table decoration or centerpiece? Does your spirit need the brightening inspiration of the sight of something fresh and beautiful? If any of those circumstances exist, you should try moss-gardening!

Here in Southern California my moss-gardening is restricted to the rainy season (we do have one, you know), but in most parts of the country it may be enjoyed at any time of year. Of course, both the season and the locality will influence the success of a venture into this delightful form of gardening wherever attempted. But since the sport of exploring for plants is a large part of the fun, let us not delay.

"Hold on!" you say. "What is there about moss to get excited over? Isn't it just green stuff that grows on trees and makes the rocks along the creek slippery? How can one make any kind of garden of that?"



A quiet garden of ferns, evergreen seedlings, mosses and fungi for a Buddhist priest

Well, if such is your idea of moss, you are due for a surprise. My gardens always contain at least ten different kinds, all distinct in form and coloring; and I know from several years' experience, that each time I go on a moss hunt I am almost certain to find a new variety. Not that I know the botanical names of my specimens—for mosses are difficult to classify; but so far I have been more interested in their use and beauty than in their names.

There is the rather common velvety variety which, you will find upon close examination, grows in several different textures and shades of green, and even, under certain conditions, comes in a dull orange. There is a variety like soft plush fern-fronds with most delicate shadings. Another has dainty little frosted cups rising out of its silver-gray back-

ground, while one that is evidently a close relative lifts little frosted fingers. Oddest of all (though not, I believe, true mosses, but rather liverworts, or hepatics) are three kinds that have a background of leaves like small lily-pads, from each of which rises a delicate green and brown stem. This is topped, in one instance, by a little green balloon, in a second by a four- or five-divisioned fairy parasol, and in

Mosses are of many forms —slender and plumelike or sturdy with scalelike leaves

Does Your Mouth Antiseptic Kill Germs...or just *Stun* them?

NO OTHER LEADING BRAND CAN TRUTHFULLY MATCH THIS...

Pepsodent Antiseptic kills germs in seconds . . . even when diluted with 2 parts water! That's because Pepsodent contains CHLOR-THYMOL, sensational, safe germ-killer!

● When you want to fight a cold or ease a simple sore throat, you want to *kill germs*...isn't that right? Then look at these facts!

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● In these modern times, a *window* watches over heating plants!

It assures greater efficiency, smoother operation, year 'round comfort. It saves money because it doesn't leak air and expensive heat like ordinary windows. *That window is Silentite.*

Seven years of service under all conditions of climate have proved that Silentite is *trouble-proof.* Silentite won't stick, won't rattle and won't let in drafts. It has no weights, cords or pulleys, to get out of order. Its Metalane weather-stripping is *built into* the sash at the factory. All parts are pre-fit to cut installation time and reduce cost. Wood parts are toxic-treated to assure long life. Silentite *saves as much as 25%* of winter fuel bills for owners.

Ask your Curtis Dealer about this trouble-free window, also available in casement style. Let us give you a FREE copy of our Silentite window book! Just return the coupon.

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"Insulated" by built-in weather-stripping. No sash cords, weights or pulleys.

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For permanent window satisfaction—whether you are building or remodeling—Silentite is the window for you to buy!
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the third by a delicately fringed and scalloped sunshade. Besides the mosses, my gardens contain small ferns, diminutive plants and grasses, and a tough little ground-plant which looks like small evergreen trees.

And now, if you are convinced that moss has possibilities as a garden medium, suppose we go on an expedition for gathering specimens. For carrying them we should take several shallow cake pans or tin pie-plates. It is best to gather enough for several gardens at one time for it is impossible to plan the gardens in advance as the scheme will depend upon what plants we can find, and it is well to have plenty of material to draw on when the garden finally begins to take form. A small trowel, or an old spoon or knife, will do for loosening the moss from rocks and trees and for digging up small plants. The mosses will keep fresh much better if moistened a bit when put in the pans, so unless we are going to explore along a creek, we had best take with us a small bottle of water.

Where shall we go? The obvious answer is to seek damp spots and shady nooks. But once your eyes are really open to the world-of-the-very-small, you will be surprised at some of the places where moss flourishes. Incidentally, this trick of keeping your eyes open to the very small requires practice. At first, when you get down close to the ground, you will wonder that you never before noticed these little plants. Then as you proceed, you will discover what close attention is required to see, *really see,* all the plant-life that can be crowded into a square foot of earth—and in unexpected places: in the shadow of a small rock; at the foot of a shrub in an apparently dry field; on the steep sides of little gullies; in the deep footprint of some vanished cow; or, perchance, right out in the open.

We must be sure to take home, besides our mosses, small ferns (if we can find them), grasses, and any other little plants that might fit into our garden. Be sure also to pocket any pretty little stones we see, those with definite character in color or form. . . .

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again, our pans filled with an assortment of plants and our pockets heavy with rocks, let us start work upon our gardens at once. (Of course, if we *must* delay, the plants can wait, even for several days so long as we remember to keep them moist.) Our tools will consist of a small spoon, for shaping our plot of ground and adding to it as we go along; a pair of pointed tweezers (from a manicure set), for putting the more delicate plants in place; and a medicine-dropper—to serve as a watering-pot, if you please! To the materials we gathered on our trip we must add a quantity of

Mosses form soft mats, grow in wet or dry soil, spring from decaying logs

A discarded shaving mirror forms this placid, moss-enclosed pool

damp earth (or sand which is easier to work with); a cupful of dry sand, as clean and sparkling as possible; and a handful of gravel. The latter I usually gather along the creek, piece by piece, choosing pebbles of varying sizes and good color.

Now for a dish to hold our garden. The only rule is that it must be shallow; a deep bowl is too heavy in appearance for our delicate plants, and not necessary since, except for the ferns, most of them have few or no roots. The size and shape does not matter, except that it is wise to begin with a not-too-large one. It may be of glass, china, pottery, or soapstone, but its color must be subdued and there must be no designs to detract from the charm of the garden. Black pottery or glass makes an excellent background, as does amber glass or dull yellow or blue pottery.

A pool is not necessary, but, as in larger gardens, it does add life and sparkle. So let us see if we can find a fragment of mirror or

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a piece of bright tin. It also lends interest and humor if we can include a small figure or two; perhaps a sailboat, or a man poling a raft. A little stone lantern is decorative and will not frighten away even a timid young faun; and if three white geese should stray down to the pool, they would create only a pleasant interlude in the meditations of a quiet Buddhist priest.

Now we must call to our aid all our knowledge of three-dimentional design. Personally, I have found it a good plan to begin with the high point of the garden and let the other spaces, lines, and groups flow from it. This high point is frequently a graceful clump of fern, or an interesting rock banked with small plants and fluffy mosses. When this is decided upon, the damp sand is placed in the dish and the contours of the garden are roughly shaped, with the high point at one end or side. Near this will usually go the most interesting plant specimen. In every collection you will find one or more to which the eye constantly returns because of some special delight—a tiny flower in a cluster of leaves, or a grotesquely gnarled stem. Then, to balance our high point, there must be on the other side of the garden's axis a stretch of level green lawn, or the sparkling pool. We must carefully plan for our little figures, too, and not just stick them in after the garden is finished. Unless they form such an integral part of the scheme that the garden is incomplete without them, they are sure to look as uncomfortable as an after-thought!

If you have ever planned a garden you know the rest of the rules for a pleasing design. If not, you will soon learn them by experience if you have any eye at all for symmetry. In fact, your practice in miniature should prove invaluable if you ever start to create a real garden in your back yard. Be sure to place the larger plants in small groups, not all in one spot, and balance them with low stretches of moss or white sand. Above all, be sure to repeat some little motif many times.

To know and enjoy the mosses, we must get close to them

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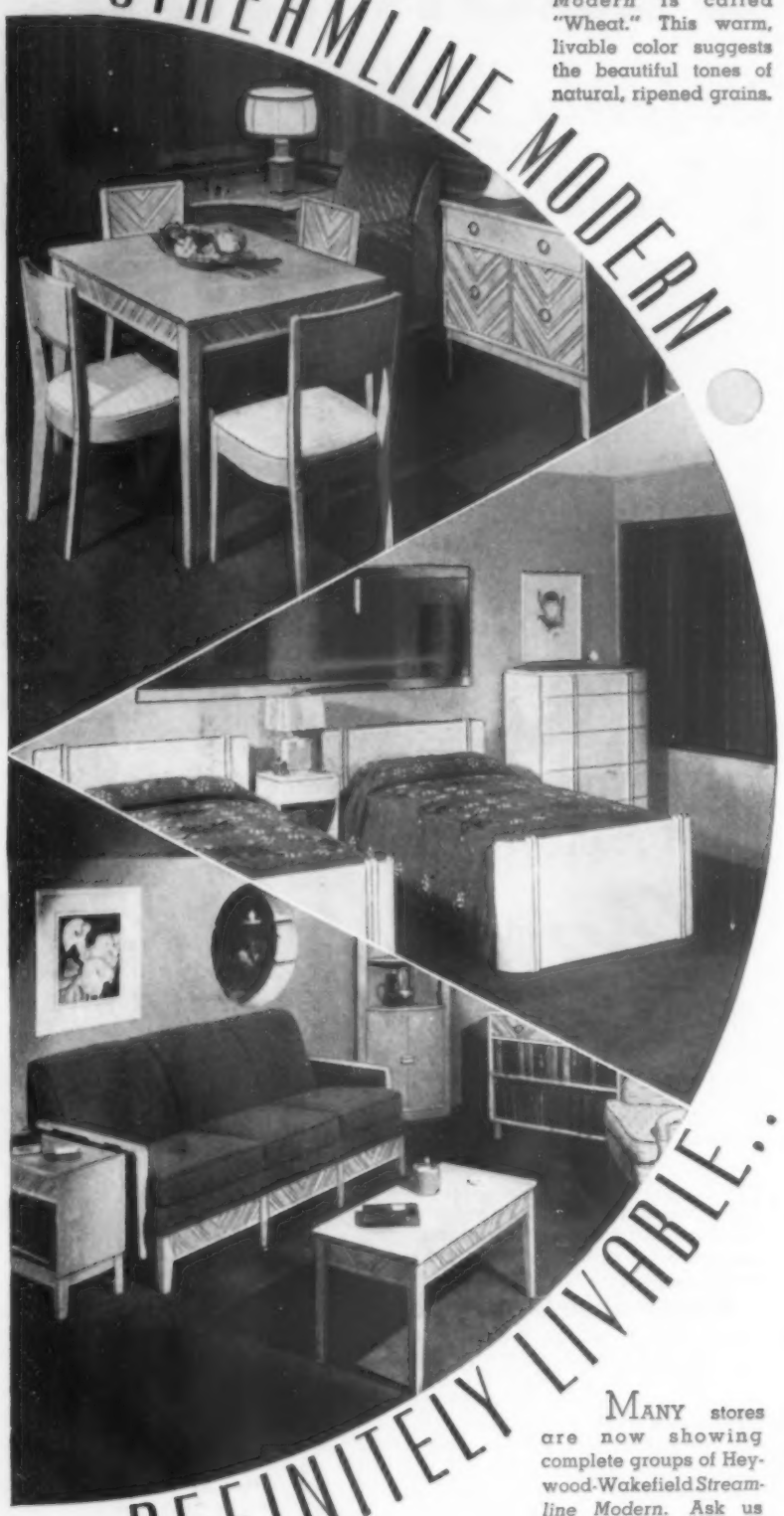

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Sketches by Else Bostelmann

A coffee fern, some tiny plants and several moss varieties in a soapstone tray

Tiny bits of some inconspicuous moss, tucked here and there to fill the little cracks that will occur as you fit the larger pieces together, will help wonderfully to unify the scheme. And be certain that no ugly cracks are left anywhere; the garden must seem to have grown as a unit. When all the plants are in place tuck bits of gravel in any stray corners, using the brightly colored ones to catch the eye where the design needs pointing up. Then sprinkle the dry sand where it will fill out the flowing lines of the garden's contours. Give the garden a good watering with the medicine-dropper; put the little figures in their places; and sit back with a sigh of delight to admire this lovely garden.

P.S.—Don't forget that, originally, we thought of giving it to that convalescent friend. But if you just cannot part with it (and I shall not blame you if that is the case) keep it moist, trim it a bit as the days go on, and your moss-garden should be a source of joy for a month or more.

Editor's Note: The fun of moss-gardening can be vastly increased by knowing the identity and characters of at least some of these quaint plants. Elizabeth M. Dunham's "How to Know the Mosses" ($2.50) published a few years ago, is fine for beginners. And so, too, among recent publications, is Willard N. Clute's "Our Ferns, Their Haunts, Habits and Folklore" ($4. Stokes). This is a revised, enlarged edition of his well known, non-technical guide to the native ferns of the country east of the Rockies and north of the Gulf States that has been a popular standard since 1901. Generously illustrated with the original decorative sketches and many new drawings for identification purposes.

Delightful seclusion in this Bel Air garden

[*Continued from page 50*]

forms the southeast corner of the estate and across the lawn beyond the wall to the border planting framed by low-growing trees.

Mr. van Giesen's gardening is full of interesting details. For instance, outside the patio wall there are scattered shrubs including dwarf pomegranates and Ceratostigma willmottianum, while a patch of clove pinks and one of Golden Gleam nasturtiums extending irregularly into the lawn give color and contrast pleasingly with the ordered beauty of the patio. A decorative touch is given also by the pots of aloes which surmount the piers of the patio wall.

On the same line as the wall is the end of the garage and here the planting against the bricks is of desert plants—tall opuntias, some aloes, and a dracaena or two. The

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terminating housewall, toward the rose garden, is more colorful with begonias, and pots of scarlet geraniums against the wrought-iron window bars. Against the south wall of the house are roses and a *copa de oro,* or cup-of-gold vine—and how fitting that name!

Almost another story is the treatment of a combination service yard and badminton court to the north of the three-car garage which forms the north wing of the house and opens to the north. The drive enters from the east, sweeps sharply around, and enters a wide concrete-surfaced court. On the extreme north a tall hedge of Monterey cypress forms the estate boundary on that side; on the east, the wall shuts out the highway; on the west, above a three-foot retaining wall rise the trees of the shaded garden.

This service court is very gay. The corners and a narrow strip along the cypress hedge are devoted to flowers, protected from chance automobile wheels by a cobblestone edging. Near the retaining wall the triangular bed is filled with roses edged with violas; in the narrow bed are irises. In the corner nearer the highway are flowering eucalyptus, grevillea, genista, and erythrina with a blaze of orange calendulas and a pansy border in front of them. Next the garage, where the house extends for some fifteen feet, Bignonia cherere, planted in the narrow bed, completely festoons the brick walls and flings its orange-scarlet trumpets over the roof, and north of this house wing is a bed of callas. From the end of the concrete, stepping stones lead through the grass past the roses to the wall and on to the shaded garden. Mr. van Giesen has utilized a small corner by the garage, where the exposure is just right, for camellias.

All this is only a little of the planting. The border inside the boundary wall is full of bulbs—rare South Africans, tulips and daffodils of many sorts, ranunculi, anemones. And after the bulbs have gone, petunias and other annuals take their place. Amaryllids are another of Mr. van Giesen's special interests. West of the rose garden one sees the magnificent blooms of the latest Howard & Smith hybrids, crinums from Houdyshel, and clivias, resplendent in crimson and gold.

It is an interesting garden surrounding a very lovely house. In fact, within the house one has the feeling that the garden was planned to be seen from this room or that room. Often the dominant color of the room is echoed in a flower or shrub seen just outside the window. All of which contributes to the charming effect of a house lived in by delightfully garden-minded folk who like to experiment with plant materials.

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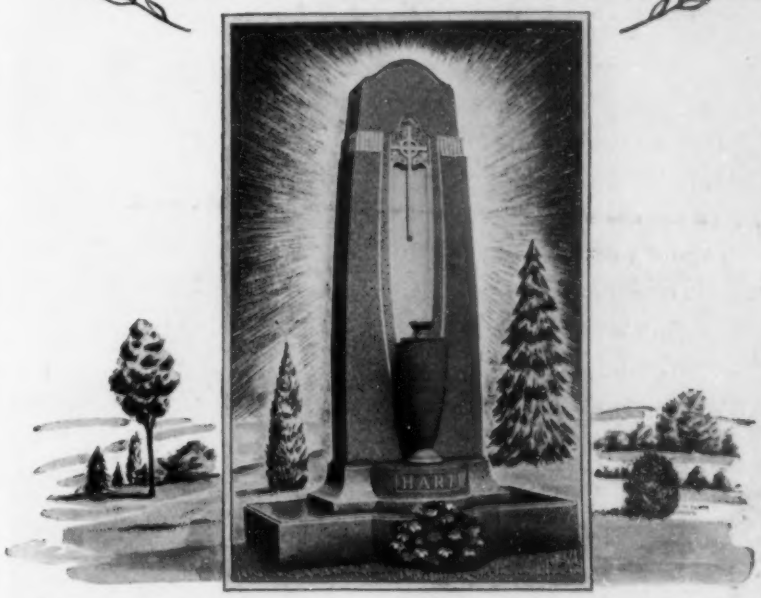

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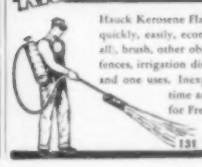

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American Home pilgrimages

[*Continued from page 84*]

demands of this largest city.

As military commander-in-chief of California, General Castro in 1846 advised all Americans to leave the country, an order aimed in particular at General Fremont, who as the head of a geographical research and surveying party near San Juan at once defied these orders, and built a fort from which he flew the American flag.

Then it was that at Sonoma, north of San Francisco, important historically as the site of the northernmost and latest established mission, a band of American volunteers proceeded to capture General Mariano Vallejo and incarcerate him in Sutter's Fort. This incident is called the Bear Flag Revolution because it was carried out under an ensign of that nature.

The homes of immediate relatives of the Vallejo family are in Sonoma, where this general served as Comisionado in secularizing the mission.

By 1847 American military headquarters under Stockton were established in the one-story adobe Los Angeles house of Doña Encarnation Abila. Señora Abila was forced to flee, fearing vengeance for supplying horses from her San Pasqual ranch for General Flores' cavalry.

The Abila house on Olivera Street (in that section of the city known to Americans as Old Sonora town because most of the inhabitants came originally from the Mexican state of Sonora) is one of many famous adobe houses of wealthy citizens that formerly graced the Plaza near the church. Standing near the Abila house is a cart such as Luella Dickenson describes in her true account, "Across the Plains in 1846 and Early Days in California."

Adler adobe house at Sonoma

Los Angeles was founded by Governor Neve in 1781 as a pueblo, which signified a civilian town. Maintained at state expense, settlers received pay and rations as soldiers, because in time of need they were required to serve for militia. Stock-raising and agriculture soon proved so profitable that they were able to subsist by their own efforts, and although pueblos were looked down upon by the upper-class society of Monterey and the other presidial towns a select society found it advantageous to build town houses in the quarter mentioned above.

By 1835, Los Angeles was the principal town with 1500 inhabitants. The Church of Our Lady, Queen of the Angels, built from 1818 to 1822 under the supervision of Joseph Chapman, oddly enough, an American, remains the city's oldest surviving landmark. Here in 1834 was held one of the most sumptuous and prolonged marriage fetes which was ever celebrated in Alta California last-

Remarkable Olivera Street dwelling, Los Angeles

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ing eight days,—that of Pio Pico to Maria Ignacia Alvarado.

In the same Los Angeles vicinity dwelt Don Ygnacio del Valle, owner of Camulos, the ranch identified as the home of Helen Hunt Jackson's "Ramona," located twenty-five miles east of Ventura, one of the mission towns on the coast, south of Santa Barbara. The Olivos Ranch at Ventura, here illustrated, demonstrates the gracious aspect of country life in the early days.

BEFORE the discovery of gold, a chief source of income was stock. Ranches, tremendous in acreage, earned their aristocratic owners considerable wealth, especially after 1828 when foreign ships were permitted entry, and hides and tallow found ready sale. Generous customs were the rule, none of which seems more extravagant today than that of leaving money in guest-chambers which visitors were supposed to spend as their own.

Santa Barbara, as the locale of many incidents in "Two Years Before The Mast" by Richard Henry Dana will please many seekers for historic architecture prior to the Gold Rush. One should visit the Orena adobe, the old barracks, and handsome De La Guerra house.

Old San Diego, where Padre Junipero Serra established the first mission in 1769, may well take pride in the lovely Estudillo home, built in 1825 by Don José Antonio Estudillo, a pure Castilian, whose father had been Commandante of the Presidio of Monterey. The residence is frequently called "Ramona's Marriage Place."

So closed an era of native California architecture, striking in simplicity, yet elegant, and orig-

Photographs courtesy of Architectural Book Publishing Co., Inc., from "Spanish Colonial or Adobe Architecture of California" by Donald R. Hannaford & R. Edwards

Long veranda of the Soberanes residence in old Monterey

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inating from materials at hand. It was adaptable for the casa de campo, or farmhouse, and for the casa de pueblo, or town abode. Inland on ranches, and in the various types of settlements—presidio, mission, and pueblo—this type of dwelling with low-sloping roof and broad eaves, having balconies and verandas, was precisely fitted to the warm, sunny climate and outdoor living. Appearing after 1820 because at this time wives began to reside in Alta California and raise families, these amenable accommodations for private life and social graces supplanted the communal barracks and mission halls.

The colonists were exceedingly fortunate that noble Junipero Serra had preceded them, for California land in its original state was not bountiful, and the mission gardens produced oranges, dates, lemons, walnuts, olives, apricots, peaches, apples, grapes, and all manner of vegetables only because this great leader had imported seeds and cuttings. Sheep and cattle were brought from Mexico during the same decades. If Serra had not organized the Indians to care for these resources, taught them to live together peacefully, the settlement of California by the white race would have been considerably harder.

The missions and early California residences are worthy reminders today that past accomplishments are the foundation of present civilization. They are irreplaceable, and in preserving them, intelligent people and local authorities acknowledge, not a romantic whim, but the respect due all historical records that identify a community. Happily enough, a wealth of authentic homes still bear witness to the comfort of life in old California.

The Padre of the Roses

GRACE TILTON

GILDING the rose may not be as dangerous as hunting wild game in Africa, but to the Reverend George M. A. Schoener, Ph.D., of Santa Barbara, California, it is equally thrilling. As you stroll down the little Avenue de las Rosas in the priest's experimental garden you feel as if you were a Lilliputian in a giant's rose garden. The avenue is lined with rose trees ranging from sixteen to twenty feet in height. Here, handicapped by lack of funds and working alone, the seventy-six-year-"young" priest has succeeded in taming evolution to such an extent that he has brought forth amazing results. The garden is not a show garden by any means. The adobe soil is baked hard, weeds thrive, and there is no elaborate landscaping. But his roses grow riotously, bloom abundantly, and demonstrate once again what remarkable results come from care, study, and true love for plants. Experts may differ as to the scientific status of his work, but he is adding to the world's beauty.

Father Schoener, or the little Padre de las Rosas as he is better known, has worked with roses for over a half century. For his experiments he has used for the most part the wild species coming from the Indian tropics—from Burma, Asam, and Manipure. Many of the seeds have been supplied by the Royal Botanic Gar-

[*Please turn to page 105*]

H. A. McAllister

The Padre standing beside one of his rose plants. He uses roots of giant species as stock plants on which to graft the improved hybrids he has developed and plans to exhibit at the San Francisco fair

Nothing else will do—

Chesterfields give me more pleasure than any cigarette I ever smoked

A HAPPY COMBINATION OF THE WORLD'S BEST TOBACCOS

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"More fun FOR ME 'N' MOMMY 'N' DAD SINCE WE CHASED THE 4 BIG JOBS!"

SOMETHING'S come over Mommy and Dad! They're so *gay* all the time! An' he says she looks like a girl again. If it weren't for me, you'd think they were just married.

I s'pose I'm too young to know what it's all about. First I thought it was 'cause they were so proud of me, but now I know it's because Gas does the 4 Big Jobs. Honest! This house runs itself! We go out all afternoon and come back to find dinner's cooked itself! Hot water is always on tap . . . enough to wash all of us, the dog, and the dishes besides!

Dad never goes near the furnace (except to show it off to the neighbors)—yet the house is always warm enough for me to roll around in my "birthday suit."

I haven't figured out how that refrigerator works yet. It never makes a sound, but it keeps my milk fresh, and that's all I care about.

This is the life, all right!

* * * *

Yes, such time-saving, work-saving magic is built right into the new Gas Ranges, Refrigerators, and Heaters. Until you've seen them you simply can't imagine how *clean*, how *economical*, how *care-free* it is to have Gas do the 4 Big Jobs! Stop in at your Gas Company or Dealer's, and see for yourself!

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The Western Gardeners' Public Enemy No. 1

ARE you one of the vast army of homeowners who are afflicted from time to time with unwelcome visitations from gophers? These pesky little beasts are the cause of many a justifiable outburst of wrath from otherwise even-tempered garden lovers.

However, they are not difficult to control and exterminate, *provided* immediate and drastic steps are taken when the first signs of their depredations appear. Fortunately, a gopher always leaves signs of his activity in the form of a loose mound of freshly dug earth around the entrance to his burrow.

The moment one of these mounds is seen is the time to take action and the most effective methods of dealing with the rodents are with traps or smoke bombs that emit noxious gases.

There are numerous types of gopher traps on the market that are effective when used carefully according to the manufacturer's directions. Always attach a cord or wire when setting a trap, or the trapped gopher will drag it far back into the burrow. After setting the trap properly in the entrance to the burrow, cover the entrance with loose grass. The gopher will start working to reblock the hole and in this way is easily caught.

There is a gopher gun using a blank cartridge that kills by concussion. One good feature is that you are apt to hear the report, and can promptly reload the gun for use elsewhere in the garden. In using smoke bombs, all one has to do is clear the burrow entrance, try the bomb to see that it fits properly, light the fuse, place the bomb in the burrow, and plug the entrance with dirt. The lethal gases emitted will permeate the burrows and runways. You may be surprised to see smoke seeping from the ground ten or fifteen feet from the entrance hole, which demonstrates the extent of the enemy's runways.

Occasionally a gardener, while spading, will unexpectedly turn up a spadeful of garden bulbs and roots that had previously disappeared from the bulb beds. This is the gopher's winter storehouse.

A mistake many gardeners make is to kill a gopher snake whenever they see one, for this useful and harmless reptile does an enormous amount of good. Even if you do not care to fraternize with a gopher snake when you find one, at least do not kill him. You can easily direct him out of your way by gently guiding him with a stick.

Some gardeners advocate the use of poisons for gopher control, but if there are any children or pets around, this method should be avoided if possible, or used only where rigid control can be exercised.—H. M. STEINBURG.

Editor's Note: The above information and advice are directed to and designed for gardeners in California and other Western states especially. Elsewhere, flower growers are likely to feel the same sentiments toward the mole as Westerners do toward the gopher. But to a considerable degree, the same control methods and recommendations apply.

Cause: The pocket gopher levies costly toll of bulbs and roots. Effect: A spadeful of gopher loot—flower bulbs dug up while spading a border. One cure: The harmless and effective gopher snake

DOUBLE-WHITE house at Milwaukee. Shutters painted with Cabot's Blue Gloss Collopakes. Architect-owner, Arthur C. Runzler.

At left: House at Metuchen, New Jersey, painted with Cabot's Old Virginia White. Architect, Kenneth W. Dalzell, Summit, New Jersey.

for a **WHITER** *house*

that you'll be proud to call your own . . .

It's not till you own your own house that you really appreciate the difference in paints. There's neither pride nor satisfaction in *off-color* whites — which are further discolored every year by exposure to common atmospheric gases . . .

Cabot's DOUBLE-WHITE contains only those selected white pigments, which *stay* white because gases in the atmosphere do not affect them. It is made by our patented Collopaking process, in which the pigments are divided hundreds of times finer than is possible by old-fashioned methods. As a result, DOUBLE-WHITE hides better, spreads further, and gives you the economy of longer life.

It's Thrifty to Use Good Paint

Buy good paint—specify the brand — and you avoid the excessive costs of frequent repainting. Good paint will stand up till it's given you *more* than your money's worth. It's one of the best investments you can make.

Cabot's DOUBLE-WHITE

***and* Gloss Collopakes**

(COLLOIDAL PAINTS)

FREE: ***The Little White Book.*** Contains helpful information. Shows pictures of many prize-winning houses painted with Cabot's DOUBLE-WHITE, *Old Virginia White*, and Gloss Collopakes (colloidal paints). Write for your copy today. Samuel Cabot, Inc., 1231 Oliver Building, Boston, Massachusetts.

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How well do you know your SANDWICH?

JEANNE OLDFIELD POTTER

From early spring until late autumn a motor cavalcade, augmented these latter days by trailers and housecars, flows along the splendid highways of New England. Beach or mountain bound or homing—headed, like the horseman in the story, in all directions. Many will be detoured, more will be delayed, to follow the fascinating chase after the antique. In old towns and villages, enchanting by-ways mellow with historic tradition, the collector's trail will be hottest, for here still are treasures of old furniture, old silver and pewter, old china and glass. So linger if you may, hurry if you must, but miss Sandwich, Massachusetts, and you have missed Arcadia.

Although inevitably its name is associated with glass, Sandwich was an old and charming town long before Deming Jarves, of

Sugar bowl with cover, in Princess Feather design, blue and white pressed ware

Boston, duck hunting one April day in 1824, stood leaning upon his gun and visioned his glass-houses "a-borning." Families whose ancestors built their comfortable homes among its elms and oaks still live there, prouder of their family trees than of those that interlace above its now quiet streets. But, by and large, scratch a Sandwichite and you will find either a collector of the "glass with a soul," or one whose father or grandfather or his uncles or his cousins or his aunts, perhaps all of them, had been in some capacity connected with the Boston and Sandwich Glass Company. For more than two generations it gave the town its place in the sun, and eventually brought about its sunset, too.

Crowding antique cupboards, what-nots, shining mahogany tables, window sills, or whatever, will be found top-flight examples

EVERY day more women are discovering Tampax, and spreading the news among their friends. This modern, *civilized* sanitary protection is rapidly sweeping the country. Already over *one hundred million* Tampax have been sold to outdoor women, college students, housewives and office workers. It is really a necessity for any woman who *must* keep busy and active at all times of the month—every month, every season.

Tampax is unlike any other product. Of compressed surgical absorbent cotton, it is hygienically sealed in *individual containers*, so neat and ingenious your hands never touch the Tampax at all! No belts or pins are used, because Tampax is *worn internally*. No bulk to show. No odor can form.

Tampax is comfortable, efficient and very compact to carry in your purse. At drug stores and notion counters. Introductory size 20¢, average month's supply, 35¢. As much as 25% saved by purchasing large economy package.

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AH-39

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New Brunswick, New Jersey

Please send me introductory size package of Tampax with full directions. Enclosed is 20¢ (stamps or coins).

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Pair of ruby glass cologne bottles. Photographs on this page courtesy Metropolitan Museum, New York

of the glass-maker's skill, imagination, and originality, treasures of families for which they were designed and made, frequently elaborately monogrammed. It was quite the proper gesture to welcome the coming or speed the parting guest, celebrate an event or an anniversary, by producing a specially fine piece or set of glass—after which, with much éclat, the mould was broken, and presto, for that piece there could be no duplicates.

To find one of these anywhere except in the keeping of the families for which they were made would be really something. Some, to be sure, have been presented to the Sandwich Historical Society, and in its handsome building are museum pieces, brave in the patina of frosty lace, showing a crystal clarity and virginal purity of line, giving off the bell-like ring considered a hallmark of their authenticity. They are the poetry of glass, the streamlined masterpieces of their day—and of this.

Jarves was a fast worker. In April 1825 ground was broken for the factory, dwellings for the workmen (it was designed as a community project), a brick store building, a butcher shop, and stables. Houses, painted white with green shutters and further beautified with flowers, vines, and shrubbery, were ranged along

Pair dolphin candlesticks, in a clear greenish yellow. This was a favorite design at Sandwich, used in many variations

TOILETS HAVE GLISTENED FOR 27 YEARS

Keep your water-closet bowls glistening and clean as new with Sani-Flush. Easy to use—no unpleasant scouring. Cannot hurt the plumbing connections. Shake a little into the bowl twice a week.

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EASY TO INSTALL
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elm-shaded streets. There was to be an *entente cordiale* between employers and employees, an all-for-one and one-for-all spirit in the Boston and Sandwich Glass Company, so that "beauty combined with industry to make a model town, a fact worth recording because exceptional."

On Independence Day 1825 the first glass, a tumbler, was blown by Charles W. Lapham, Superintendent. In the first three months of operation products of the factory, according to old account books, included: tumblers, common salts, moulded hats, toy decanters, twisted cruets, pint pocket bottles, half-pint moulded jugs, six-inch round dishes, heavy plain inkwells, pungents (smelling bottles), flint champaign glasses, plain salts for cutting, oval moulded center dishes, cologne bottles, thirty-eight and twenty-one and a half pound bowls, and bird boxes.

The factory went in for lamps, also, in a big way. It listed them in high blown stem, button, short stem, Liverpool, rose foot, tulip, cylinder, and peg lamps, a combination of candlestick and lamp, and many beautiful designs were developed in this pattern. Mrs. Charles D. Cook, of Providence, Rhode Island, has an exquisite pair in flint and green overlay, with silvered feet, very unusual. In November the company, in one of its rare advertisements, indicated itself prepared to "fill orders for Apothecary, Chemical, and Table Wares, also Chandeliers for Churches and Halls, Vase and Mantel Lamps, and Lamp Glasses . . . on favorable terms."

But it was in its pressed ware that Sandwich became pacemaker for the world. Although said to have had its origin there in 1827 or earlier, Jarves himself, in his "Reminiscences of Glass Making," published in 1865 after he had retired, stated that fifty years before he had imported pressed glass salts from Holland and glass candlesticks—probably dolphin design—from England, also center table bowls. Neither country, however, had placed the ware on a paying basis.

There is the much publicized tale of the carpenter who wanted to have a piece of glass made for a special purpose. He suggested to Jarves that a machine could be made to press molton glass into any desired shape, and while rather scouting the idea, he went to work with the carpenter and they fashioned a crude press for tumblers. It was said that when the metal was poured into the mould, to determine whether or not the idea was feasible, many glass workers were present to witness the experiment.

It is known definitely, however, that on April 20, 1827, Enoch Robinson's (of Boston) pressing

CHECK YOURSELF
for these common signs of
ACID INDIGESTION

☐ HEARTBURN
☐ SOUR STOMACH
☐ NAUSEA
☐ ACID HEADACHE
☐ NO APPETITE
☐ "GAS"
☐ TIRED FEELING IN MORNING
☐ "LOGGINESS"

If You Have Any of These Symptoms—and Suspect Acid Indigestion as the Cause—lose no time in "Alkalizing" the Quick, Easy "Phillips'" Way. If the Trouble Persists
—GO TO YOUR DOCTOR TO FIND THE CAUSE

DON'T BE ALARMED if you get a low "score" on the above symptoms—and suspect over-acidity as the cause. For now there is a way to relieve "acid-indigestion"—with almost incredible speed — a way that is simple to do — and costs but a few pennies.

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Results are amazing. Often you get relief in a few minutes. Nausea and upset distress disappear. It produces no gas to embarrass you and offend others.

Try it — you'll be glad you did. Get a bottle of *liquid* Phillips' Milk of Magnesia for home use and a box of Phillips' Milk of Magnesia *Tablets* to carry with you. But — see that any box or bottle you accept is clearly marked *"Phillips'"* Milk of Magnesia.

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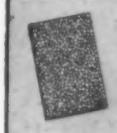

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A few pieces in the collection of Dr. Samuel M. Beals' Sandwich glass

machine, somewhat improved by Jarves and the workmen, was set up and operated by Patrick Swansey. The first piece, a tumbler, was unsatisfactory because of the faulty mould, but for many years was a prized souvenir of Mr. Jarves. Later he gave it to Mr. John A. Dobson, of Baltimore, and it was exhibited at the Centennial in Philadelphia, where it was accidentally broken.

The first pressed piece really to pass critical muster was a smelling bottle which was presented to Charles Waterman, purchasing agent for the company. Progress was steady. By 1830 the process had been greatly improved, and in 1838 a set of plates sent to England astonished the trade by its style and finish.

If collectors and connoisseurs now and again seem inclined to scoff at "all this fuss" over Sandwich glass, it is well to remember that between 1825 and 1845 some of the finest blown ware in America emanated from this factory. Although not a great deal of pressed glass was placed on the market earlier than 1838, those patterns are worth any collector's while.

Its lace glass was one of the most famous of Sandwich products. Use of a certain compound, the formula of which now is unknown, gave this glass a velvety quality and a frosty, silvery sheen, unequalled then or since. Introduction of the press had inspired the men to new highs in design, afforded a wider latitude for patterns, many of which were remarkable for beauty and grace.

Photographs by F. M. Demarest

In the decade of the 1830's came the famous colored glass which reached its peak of perfection soon after the Civil War. Black, blue, canary, opal, chrysoprase (yellowish or apple green), and ruby, produced by the introduction of pure gold. For the collector, say those "in the know," its colored glass is the most desirable of all Sandwich products, diverse as they were.

Some opal glass lamp shades were from six to sixteen inches across and very difficult to blow. For this opal glass the company had brought Rice Harris from England to teach the process. He remained in Sandwich six months and received for his services $5,000, his passage, and expenses. Not bad! Nothing was too good for this company where there was opportunity for progress and

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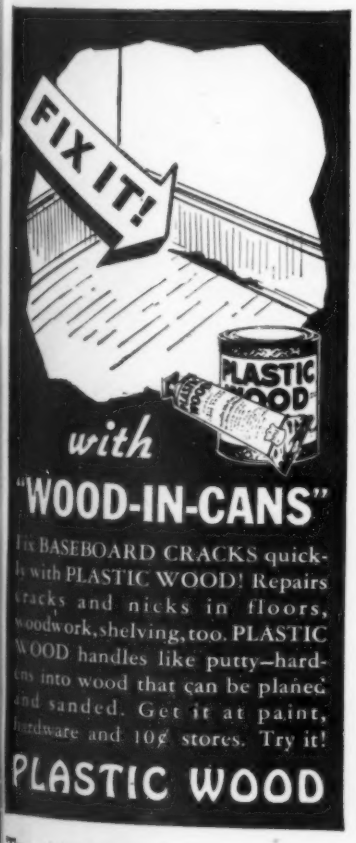
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achievement. Much ruby glass was used for lamps, lanterns, shades, perfume bottles, vases, and the handsome overlay of ruby and flint which it made famous, and handsome decanters were produced in honey-color, amethyst, and other shades.

Sandwich salts alone would lend elan to any collection. They came in a wide diversity of design and range of color, clear, rich, dark green, deep blue, and many shades of honey to amber.

While generally understood that the Boston and Sandwich Company made pressed glass almost from its beginning, it is also true that from 1860 until its close in 1888, it made a great variety of tableware, excellent etched glass, and lamp shades in quantity. The American Pottery and Glassware Reporter for 1879 stated that

Courtesy, Dr. Samuel M. Beals

the Sandwich company was manufacturing . . . "principally . . . blown and pressed tableware, bar and fancy goods, together with a large line of decorated shades, crystal chandeliers, gas globes, etc. In ordinary pressed ware they have been unable to compete with Western factories and are giving particular attention to the production of cut, etched, slivered, and decorated wares."

Western factories truly had the edge upon Sandwich because of the abundance of coal and gas available. Jarves, himself, in his "Reminiscences," already mentioned, concedes to "James B. Lyon and Company, of Pitts-

OMISSION: We regret that the name of George Daub, architect, was omitted in describing the home of Dr. Isolde Zeckwer on page 16 of the February issue.

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MASONITE COLORED WALLS *can be executed with plain, tile or plank effects.* MASONITE PATTERNED CEILINGS, *in color, offer hundreds of optional designs to suit your taste.*

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Please send me a sample of MASONITE COLORED BOARDS in
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SPEAKING OF *Figures*

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Keep in mind the many perils which threaten this investment all the time, not only in your home, but while away. An ALL RISK Jewelry and Fur Policy gives world-wide protection. Find out how amazingly little it costs to protect this investment completely. Use the coupon.

Figure! THE AMERICAN INSURANCE GROUP (Dept. 0718) 16 Washington St. Newark, New Jersey

GENTLEMEN: Without cost or obligation, please advise me the cost to cover the following under an ALL RISK Jewelry and Fur Policy.

☐ Best Fur Coat	$——	☐ Other Rings	$——
☐ Other Fur Coats	——	☐ Brooches	——
☐ Fur Scarfs and Muffs	——	☐ Necklaces	——
		☐ Bracelets	——
☐ Fur-trimmed Coats	——	☐ Watches	——
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NOT slippery! NO polishing! NO constant renewal. Lasts for years. Resistant to wear and water, on floors, linoleum, furniture and woodwork. See the NEW "61" Satin Finish at paint stores. Send for Color Card and dealers' names. Pratt & Lambert-Inc., 63 Tonawanda Street, Buffalo, N.Y.
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burgh . . . the choicest pressed glass, so superior in quality that it is difficult to tell it from cut."

For its trade, about 1860 the company sent a man to Europe to study acid etching; he returned with a machine which it used with great profit in making table ware. "At one time," wrote Mr. Stow, "they were turning out glass shades in between forty and fifty patterns, many of them etched." Apparently anything new or popular, or that made for improvement, the company took in stride.

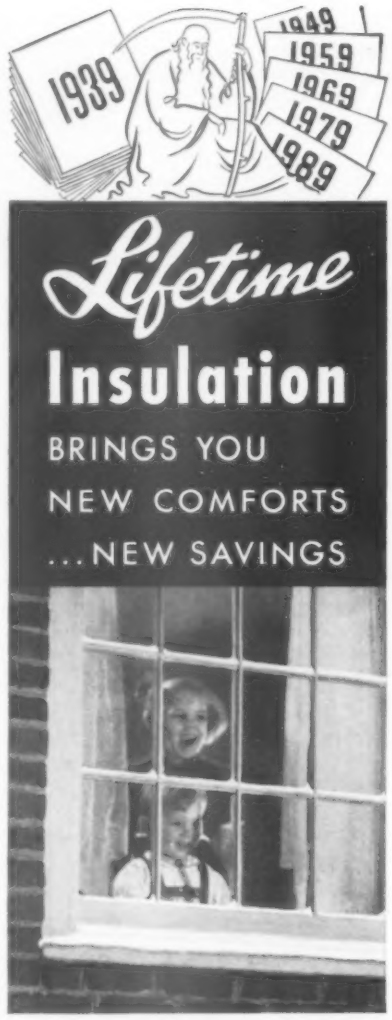
In the early days workmen were permitted to make things for themselves, which accounts in part for the quantities of glass bibles, paper weights, boots, shoes, hats, pipes, bellows, smugglers (small pocket bottles), canes, rolling pins (very much adorned and glorified), barrels, flat-irons, and other whimsies, now much sought as collector's items. If a worker desired a lamp for his home he was permitted to make it, paying only for the glass, a matter of about fourteen cents a pound. Thus lamps, also, were plentiful in Sandwich, and when the town installed its electric lighting system many a now priceless one went into the discard.

Patterns of old Sandwich may be said, for purposes of identification, to fall into periods of a decade each. They were broad in scope and utilized fruits, flowers, animals, mythology, and historical events. In fact every historical event from 1825 until 1870 or thereabouts was fittingly commemorated in a specially designed cup plate; they form a record in glass of those years of the nation's history. Some authorities place the number of separate designs at 158, others at more than that number, so it may easily be understood that the collector who goes in for Sandwich has something cut out for him in learning to recognize and place them.

Goblets exceeded all other articles in number, sizes, and variety. The late Frank W. Chipman, in his "Romance of Old Sandwich Glass," places the number of variations at about 150, including fruit, floral, animal, scenic, and conventionalized designs. To attempt to compile a complete list of either goblets or cup plates would demand the patience of a Penelope and the discrimination of a specialist.

Sentiment of the workers frequently dictated a design. Thus came the rose and the lion of England; the thistle of Scotland; the lyre and the shamrock of Ireland; and the lily of France. Religious feeling, too, had expression in crucifixes, bibles, breadplates with the legend, "Give Us This Day Our Daily Bread"; and plates depicting the Last Supper, with the figure of Jesus and each disciple in bas relief clearly distinguishable. This slant toward the religious theme is understandable when it is known that many employees were men of the cloth, carrying their Bibles with them to the factory, combining the manual labor of making glass with the spiritual activity of saving souls.

Two patterns specially marked by both beauty and ingenuity were developed at Sandwich: the snakeskin (not an appealing name for so lovely a product), and the overlay. Snakeskin is "different" and not to be confused with lace. An article was shaped in plain flint glass, and while still hot was plunged into very cold water,



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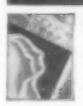

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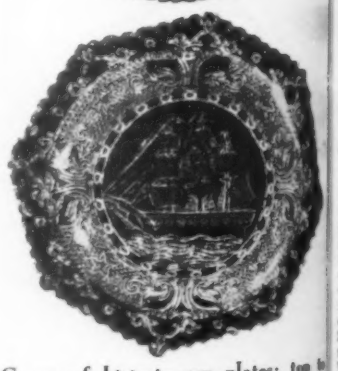
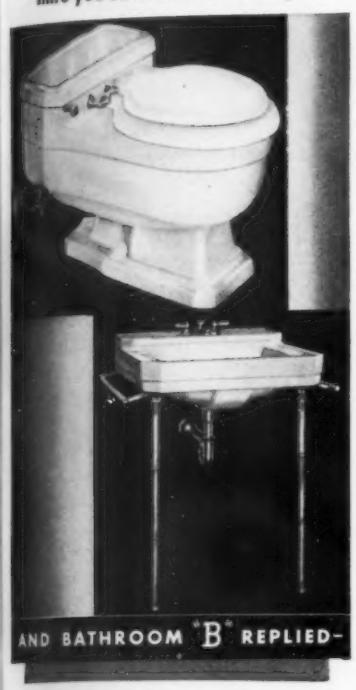


Group of historic cup plates: top to bottom: Fort Pitt Eagle with twenty-four stars, scalloped edge. Grape-vine Eagle, rare pattern, stippled border, eagle faces right. Eagle, 1851, facing left, with date below. Cadmus, Lafayette's ship. Courtesy Pennsylvania Museum, Philadelphia

Bathroom "A" SAID TO bathroom "B"

"We're both exactly the same size and layout, but you're so much smarter, and guests admire you so much more. Why?"



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causing the surface to crackle. Sometimes the process went no farther, and it was known as crackle glass. For the snakeskin pattern the article was re-heated and rolled in pulverized flint, causing the powdered metal to fuse and adhere to the crackled surface, giving it a frosted appearance.

Overlay might be said to be to the great body of glass what the sweet strings are to the swing orchestra. A lamp bowl was first blown as an inner vessel, sometimes clear, sometimes white, sometimes colored. Two and sometimes three of these "cups," according to the number of colors to be used, were blown, shaped, and fused one over the other while still at a workable heat, and then annealed when they were ready for the design.

This was developed by cutting through the outer layer, or layers to the foundation bowl, in fundamentally, although much more complicated process, as the *sgraffito* pottery was made. Lamps, vases, shades, and a variety of articles were among those made in overlay, although the handsomest and more elaborate were the lamps. They were made in ruby and white, ruby and clear, blue and white, green and clear, and so on. One of the handsomest designs is a lamp in the collection of Mrs. Charles D. Cook, of Providence, standing three feet tall, with a three-tiered base of white marble and bronze, with the original engraved shade. This lamp was made as a special order and the mould broken up, so it is the only one of its design. Mrs. Cook's collection has also a lamp in a lovely melting blue and flint with dome to match.

Golden ruby did not originate at Sandwich. It was a process rediscovered in the Seventeenth Century by Johann Knuckle, chemist at the Saxon Court in Berlin. It was one of the mysteries dangled enticingly for ages before the alchemists and chemists of the continent. No one knew exactly how it was made, but the Saracens were familiar with it, Agricola and Neri had mentioned it, and certainly the stained glass windows of the great medieval

Sandwich glass owned by Dr. Samuel M. Beals

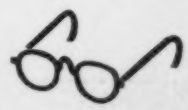
O-O-o! that salesman never told me this rug cushion isn't real OZITE

...and now there are lumps in it!

Yes, a rug cushion may *seem* soft as rabbit's fur when you buy it—but if it doesn't STAY soft, what good is it? Circle Tread Ozite is made of ALL HAIR (never cheapened with substitute fibres) so it stays soft and springy *all your life.*

The fact is, actual Hair has been found dating from prehistoric times, proving that Hair is one of Nature's toughest substances. That's why Circle Tread Ozite, made of ALL HAIR, reinforced with patented adhesive burlap center, will last a lifetime. ("Bargain" pads, made of vegetable fibres *dyed to look like hair,* may *seem* soft but often mat down into lumps!)

That "cushiony" feeling Circle Tread Ozite gives your rugs is marvelously rich and quieting. Best of all, it is *saving* too. Genuine Circle Tread Ozite makes your rugs last two to three times as long, soon repays its own cost in added rug life.



Circle Tread Ozite has been imitated in appearance, never in quality. It is the only rug cushion "Ozonized" to prevent that musty odor. Permanently MOTHPROOFED. So look *again* for the Circle Tread design.

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Up goes your personal
COMFORT—
Down goes fuel cost

"Believe it or not," says V. B. Humphreys of Holdrege, Nebr., whose home is shown at the left, "Iron Fireman heated our seven room house last winter for only $48.65. We have friends with homes nearly the same cubic foot space who are paying almost twice our fuel bill for hand-firing coal; and one paying more than three times as much for another type of automatic fuel."

Why don't you swing over to Iron Fireman heating? You have the furnace—all you need is an Iron Fireman De Luxe Heatmaker unit that can be quickly installed. The standard hopper model holds 500 pounds of coal. The Coal Flow model feeds direct from bin to fire—abolishing all coal handling. Both are the products of the pioneer and world's largest manufacturer of automatic coal burners. Sold on easy monthly payments—see your dealer or write for illustrated catalog. Iron Fireman Manufacturing Co. Factories: Portland, Oregon; Cleveland, Ohio; Toronto, Canada.

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cathedrals were proof that someone knew about it.

For that made at Sandwich, men were brought from England to teach the process, braving very real danger and sometimes death, to leave the factories there and come to America. England did not look indulgently upon its workmen who sailed away to teach its competitors its trade secrets. Chipman, in his "Romance of Old Sandwich Glass," was inspired to poetic heights in describing it:

"Sandwich ruby glass was like solidified flame . . . it has the character of a red and gold sunset . . . an elusiveness of tone in its living red not even the opal possesses. It causes one to add mentally those touches of changing blue and purple and sulphur yellow of the November sky at daylight's end."

Important factors in the collector's chase after rare items, or any items, of Sandwich glass will be a thorough knowledge of patterns and the ability to distinguish the genuine by its "feel," that imponderable something, as rare as the "green fingers" of the gardener or the "nose for news" of the reporter. While Sandwich, because of the excellent quality of lead used in its manufacture, has a brilliant sheen and a bell-like resonance, these must not be taken as the final word or the determining factor. They are complementary. Heavily cut pieces and snakeskin have little or no resonance, and all glass made by the Boston and Sandwich company was not of uniformly high grade. It had its off days, in which it was no better than and no different from other industries.

Also, attention must be paid to the historical background of a questionable item, and we do mean *must*. It has been pointed out that just because an article has been found in the vicinity of Sandwich is no guarantee it was made there; nor was that found near Pittsburgh, or any other factory, necessarily made there.

For sixty-three years, at its semi-annual auctions Sandwich glass was sold the world around, hundreds of thousands of its great variety of output, and one of these might turn up in San Francisco or New Orleans or London or maybe Singapore, and very little of it was marked. It is doubtful if that little is now anywhere but in museums or private collections. Also, other factories made the same kind of ware in designs almost, if not quite, identical, and thus it is the expressed opinion that lacking this element of background, "one collector's guess is as good as another's." Just one of those things that make the addict's path a veritable Rocky Road to Dublin—but oh, what an exciting and thrilling one!

Pageant of the Pacific

[*Continued from page 16*]

of men who inhabit the shores of the Pacific ocean, juxtaposed with animal, vegetable, and other attributes familiar to the native habitat of each.

Very fine is the young Polynesian girl exemplifying the pulchritude of her sex and race, modeled by Brents Carlton. Handled in more vigorous fashion are Cecilia Graham's "Young Native Riding an Alligator" and "South American Fisherman." The strummer of a native instrument by Adaline Kent represents the lilting music of the South Seas. In the same court, a gigantic tutelary symbol watching over all life in this portion of the globe is "Pacifica," an eighty-foot statue by Ralph Stackpole, mounted before a metal prayer curtain made of bells which ring mellifluously in the breeze.

South of the Tower of the Sun is the Court of the Moon, where the Fountain of the Evening Star, surmounted by Ettore Cadorin's lovely statue, a graceful embodiment of womanhood silhouetted against the sky, contributes a glamorous significance. In this beautiful court are planted 148,000 fragrant botanical specimens, mostly blue and white to contrast with the emerald green walls and foliage trees. Extremely conducive to lunar mystery are five large fountain figures created by the notable Haig Patigan; "Enigma of Life" is a singularly fine representation of the eternal riddle of the human race, visualized as a trio composed of a man and woman, and between them, a brooding spirit, impenetrable yet ominous of mankind's deepest wonder at creation. Also fashioned by Haig Patigan are statues symbolical of "Sunshine" and "Earth Dormant" placed in the adjacent Enchanted Gardens where at night magic moonlight always envelops them.

In the Court of Flowers, designed by Lewis P. Hobart, architect, all is alive with sunshine and color, and looking toward the Tower of the Sun through the grand promenade which is the Court of Reflection, a gorgeous vista of the whole ensemble of palaces is obtained which bestows upon the spectator an immediate comprehension of the inexhaustible grandeur of artistic creation.

All sculpture in this court is alive with dynamic intent, and

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Need Not Lose Charm!

Here's good advice for a woman during her change (usually from 38 to 52), who fears she'll lose her appeal to men, who worries about hot flashes, loss of pep, dizzy spells, upset nerves and moody spells.

Just get more fresh air, 8 hrs. sleep and if you need a reliable "WOMAN'S" tonic take Lydia E. Pinkham's Vegetable Compound, made *especially for women*. It helps Nature build up physical resistance, thus helps give more vivacity to enjoy life and assist calming jittery nerves and those disturbing symptoms that often accompany change of life.

For free trial bottle tear this out and send with name and address to Lydia E. Pinkham Medicine Co., 827 Cleveland St., Lynn, Mass. Pinkham's is WELL WORTH trying.

Lydia E. Pinkham's
VEGETABLE COMPOUND

none more so than the figure, "Ocean Breeze," by Jacques Schnier, appropriately placed high on an east tower terrace. Also his is the great bas-relief, "Dance of Life," not pictured here. Representative of the important work of O. C. Malmquist are the fountain figures of the Court of Flowers. He seems to combine just the right naturalistic treatment with modern simplicity.

It is, of course, impossible to illustrate here all the fine sculpture present at the Fair, which must include as well the works of P. O. Tognalli, Raymond Puccinelli, William G. Huff, Helen Phillips, Ruth C. Wakefield, Carl George, Sargent Johnson, and Margaret, Helen, and Esther Brunton. Murals and frescoes have been painted by such leading artists as Nelson Poole, Franz W. Bergmann, John Stoll, Hugo Ballin, Millard Sheets, Helen Forbes, Dorothy Puccinelli, Armin Hansen, Maynard Dixon, and Frank Imrey.

In the Palace of the Fine Arts is housed a history-making collection of Old Masters from Europe, including forty of Italy's most precious art treasures, valued at twenty millions of dollars, among them "The Birth of Venus" by Botticelli, Raphael's "Madonna Della Sedia," the sculptured placque of the Madonna by Michelangelo, and Verocchio's statue of David. In addition there are prehistoric and modern arts of the Pacific Basin, the Japanese National Treasure, contemporary paintings, and decorative arts exhibitions.

The Padre of Roses

[*Continued from page 94*]

dens of Calcutta, India. With these species he evolved his giant rose trees which have attracted such widespread attention. He does not work exclusively with tropical roses. He also uses our own native roses, such as Rosa nutkana, of Oregon. Its best seedling, named Schoener's nutkana, is used extensively by other hybridizers. He himself has developed over fifty nutkana hybrids. He uses the native species with his Gigantea hybrids to strengthen the over-tender Gigantea, and at the same time, retain its many good qualities.

Besides his own varieties, he has an extensive collection of wild rose species from all parts of the Northern Hemisphere, as well as novelties from Europe and Australia. One of his curiosities is Rosa abyssinica, hailing from Ethiopia. It is a giant rose and he uses it frequently as understock for his rose trees.

PUT ON COMPLETE PLANT FOOD EARLY

. . . before your grass starts to grow

▶Beautiful, green grass so healthy and thick it chokes out weeds —it can be *yours* this spring! And with very little effort!

Start early! Feed your lawn with Vigoro *before the grass begins to grow*. Early March is best in most localities.

Vigoro, the *complete* plant food, contains in scientifically balanced proportions *all eleven food elements* that tests at a famous University have proved to be essential for the proper nourishment of plant life. (See test photos below.)

Merely get this "Square Meal" down to the grass roots early and your grass springs up thicker, stronger. Weeds, germinating later, *are actually choked out* by the vigorous turf.

And Vigoro is applied in such an easy way early in the spring. You just put it on; *no watering in* is necessary. Late snows and spring rains take the plant food right down to the roots—ready for use when the grass starts to grow.

You'll be amazed at the exciting new beauty that Vigoro will bring to your lawn—so *easily!* And you'll find, like millions of other home gardeners, that this complete, balanced plant food does wonders for flowers, shrubs, trees, and vegetables.

Vigoro is sanitary, safe, odorless, and pleasant to use. It's the largest-selling plant food in the world today. It *assures* garden success — at a saving of money! Order Vigoro *now* from your garden supply dealer! Enough to feed 4 pounds per 100 square feet to your whole lawn and garden area.

Science proves hazard of leaving out even one element

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A PRODUCT OF SWIFT

Supplies all the food elements needed from soil

An Agave attenuata in bloom in Huntington Gardens

I saw some California gardens

E. L. D. SEYMOUR

THE most appropriate contribution I can think of to offer to this all-California number is a brief, but warmly appreciative, reference to the month I spent in the Golden State last winter. Of course, it is as futile to attempt to tell the whole story of that first visit to the country west of the Rockies in a couple of columns as it was to expect to become really acquainted with California and its gardens in the few weeks at my disposal. But it was a thrilling and delightful introduction, thanks to the hospitality of so many old and new friends—and notwithstanding the unusual weather per-

Photographs by the author

Above left, potted geraniums outside a window of the van Giesen house in Bel Air; right, Washingtonia palms above a brush-cherry (Eugenia) hedge in Pasadena; below, pleached trees, Music Plaza of Golden Gate Park, San Francisco

WHEN we planned our new home, I started with the walls . . . the most important part, yet often neglected.

I listed what I knew we required of the walls in our new home. Here is a part of my list . . .

- **FRIENDLY, COLORFUL INTERIORS.** Attractive, individual decorative effects . . . different textures and patterns for different rooms.
- **CLEAN, RESTFUL ROOMS.** Light, cheerful interiors . . . pleasant, harmonious backgrounds . . . walls that resist dust and soil accumulation.
- **QUIET ROOMS.** Walls that deaden sound so noise in one part of the house will not disturb those in other rooms.
- **SUBSTANTIAL, MODERN HOME.** Inside and outside walls that help prevent expensive repairs . . . the advantages of modern construction.
- **YEAR AROUND COMFORT.** Walls that protect against outside temperatures wind and moisture . . . and **insulate at no extra cost.**

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A promising dry-wall planting in Marin County. The one-year-old Charles Flemer garden designed by Geraldine Knight

formances that provoked more apologies and regrets than were needed in welcoming a traveler from the humid East.

I arrived in Los Angeles on February 4th, not via Riverside and Pomona as my Santa Fe schedule had led me to expect, but down the San Fernando Valley from the main line at Mojave. The reason was an inconvenient rock slide in El Cajon Pass caused by the same rainstorm that turned the Mojave Desert—for my special benefit—into a shallow temporary lake. I still think that was a lucky break, for the ride down the Valley took me gradually from sand, sagebrush, and Joshua-trees through the increasingly verdant hills, past liveoak, olive, and eucalyptus trees, walnut, pear, and citrus orchards, flourishing farms and garden patches, and thus prepared me for the horticultural abundance of the City of the Angels instead of plunging me into it all at once.

There I made my headquarters until February 19th, taking side trips in all directions. I viewed lovely small gardens and magnificent estates in Bel Air, Beverly Hills, Pasadena, Sierra Madre, and other sections. I visited commercial establishments whose names are well known to horticulturists the country over, such as Coolidge's at Pasadena, Bodgers at El Monte, Roy Wilcox at Montebello, Armacost and Royston, Theodore Payne, Evans and Reeves, and Paul Howard's; and famous scientific and educational centers such as the Huntington and the Busch Gardens, the California Institute of Technology, where miracles are being performed with plant hormones, and others. I explored unexpected sources of interest and thrill, such as Plummer Park, the historic little oasis hidden in the midst of Hollywood where early California traditions are being kept alive by that jovial crew that call themselves Los Fiesteros; the remarkable experimental orchid greenhouses of Dr. H. V. Eversole, and the unique Wistaria Vine Gardens in the Sierra Madre foothills, where one huge plant droops its lavender festoons over near-

Views without and within Miss Jeanette M. Drake's quaint house in Pasadena (Edgar Bessantz, architect). The sloping lawn is a mass of wild strawberries

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In Ojai Valley trees are treasured and given the right of way

ly an acre of charming tea terrace and inviting garden. If local eyebrows are lifted when I confess that I entered neither the colorful confines of the Santa Anita race track nor the portals of a single movie studio, let me say that my time was so pleasurably full that I never missed them.

A night's ride left me at Burlingame early on February 20th and a glorious Sunday was spent in the attractive homes and gardens of Mr. and Mrs. Butler Sturtevant and some of their friends and neighbors. Then it was time to motor north along the peninsula and the magnificent Sky Line Drive and so enjoy as satisfying an introduction to San Francisco as was that to Los Angeles. Seven days I spent there—or, more accurately, parts of seven nights, for the daylight hours were filled with trips hither and yon to more and still more gardens, while inspiring meetings of the California Horticultural Society and one of its committees accounted for all of two evenings. That gathering of more than 300 enthusiasts, who for more than three hours discussed the plant novelties brought in by members, was a revelation as to the live horticultural interest on the Pacific Coast and a partial explanation of the progress of California gardens.

With Norvel Gillespie of *Sunset*, and later with Eric Walther of Golden Gate Park, I toured that wonderful tract of country within a city, and met Superintendent John McLaren, that grand old man who created it on a foundation of bleak sand dunes. In Berkeley, the inspiring University campus and the gardens of Sidney B. Mitchell and the Salbachs (owners of "Granny" the famed Manx cat) were seen; then up into the Orinda hills where inviting new homes are being developed. And farther south on that side of the Bay I found the vast California Nursery Company, founded by the father of California's fig industry, and the entrancing camellias of Toichi Domoto. Other days I went south-

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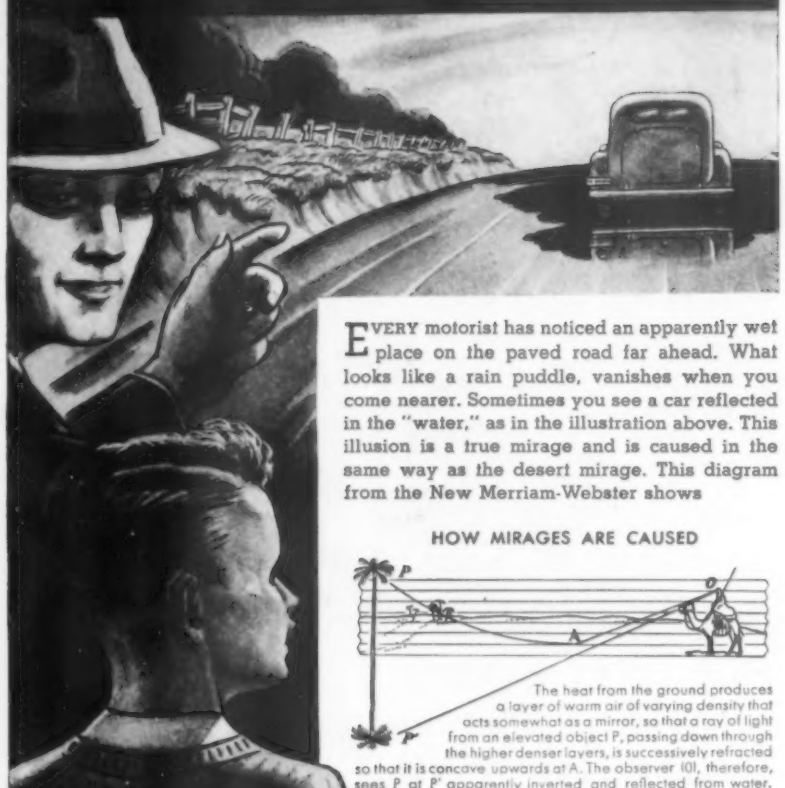

EVERY motorist has noticed an apparently wet place on the paved road far ahead. What looks like a rain puddle, vanishes when you come nearer. Sometimes you see a car reflected in the "water," as in the illustration above. This illusion is a true mirage and is caused in the same way as the desert mirage. This diagram from the New Merriam-Webster shows

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ward from San Francisco to tour Palo Alto with C. Ernest Kiler, consulting landscape architect responsible for beautiful effects at Stanford University; and to visit homes all the way to San Jose with "Tommy" Church, another of the progressive young landscape architects who are contributing so much to the beauty of Californian home surroundings. Another wonderful Sunday spent in Marin County was made notable by a breathtaking glimpse of the redwoods below Mount Tamalpais and by the delightful hospitality of Helen Van Pelt and Geraldine Knight who are setting the stamp of their artistry on the landscape development of that region. A final afternoon, in the company of Miss Jean Boyd, secretary of the San Francisco Garden Club, revealed that even within the city itself are many handsome gardens reflecting a keen and active interest in plants and their effective use.

A forenoon trip on March 1st to Monterey crossed an expanse of country sodden and sadly eroded by repeated rains; a broad belt of muddy water extending along the entire sea coast showed clearly how countless tons of rich soil are being lost here as in other parts of the nation. The weather gods continued unkind, so after a solitary trip around the famous Seventeen-mile Drive and up into Carmel as far as the historic mission, and a glimpse of the ancient buildings and gardens that date back to the founding of this first capital of the State, I continued by train to Santa Barbara. In that delightful environment I spent the three days (March 3d, 4th, and 5th) when Los Angeles was completely cut off by flood waters and flood damage. Santa Barbara gardens did not completely escape, and their owners were apologetic regarding them; yet even the tremendous soaking they had undergone could not hide the beauty of their design, the abundance and quality of their plant materials, and the obvious interest that is taken in keeping them lovely. To Lockwood deForest and Ralph D. Stevens, two more genial members of the landscape architect fraternity, to E. O. Orpet, veteran grower, to Director Maunsell Van Rensselaer of the Blakesly Botanic Gardens, and especially to Miss Pearl Chase who, more than anyone I know, typifies the spirit and unconquerable strength of the conservation movement in America, am I indebted for unforgettable impressions of Santa Barbara's interest and lasting charm.

One more day of driving along the coast to Ventura and back into the hidden Ojai Valley—and richly rewarded for the trip—and I returned to Los Angeles which, already, seemed like familiar ground. Seven more days there gave opportunity for the renewing of acquaintances; for brief trips to previously untouched outskirts, such as Compton with its huge Del Amo Nurseries, Venice, and Santa Monica where so much glorious garden pottery is made; and for a twelve-hour visit to San Diego. There, the privilege of being shown its horticultural features by the venerable but indefatigable Kate Sessions, to whose skill and foresight so many of them are due, was a rare one; so was the sight of the magnificent begonia collection of Alfred Robinson's Rosecroft Gardens out near Point Loma; and so, too, was the glory of a typical Pacific Ocean sunset that flamed during the bus ride northward.

And so the California visit came to an end, as all visits must. On March 13th another Santa Fe train took me eastward past orange groves and up through the mountains where so recently torrents had wrought pitiful disaster. But my good fortune held—to the extent, indeed, of providing a seven-inch snowfall to greet me at the Grand Canyon with a super de luxe presentation of that magnificent scenic production. But—that lies beyond the limits of the California visit which, alone, was a rich, varied, broadening, and immensely satisfying experience—one whose memory will outlast many summers and many winters.

Outdoor fireplace on the porch of a new Rancho Santa Anita house

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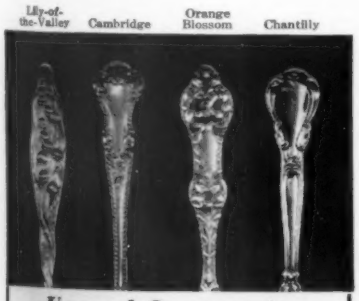

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When making a garden, remember . . .

MARGARET TIPTON WHEATLY

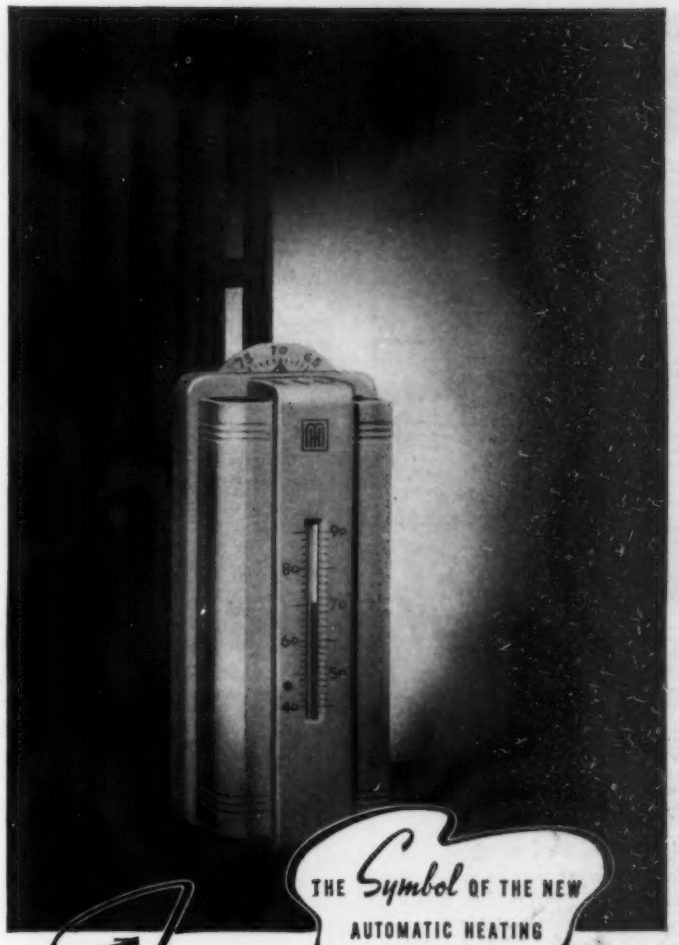
WHEN the privilege of making a garden is first acquired, one is apt to go rather rampant and take in more ground than can be duly tended. Especially is this true if one is but newly moved from cramped city quarters. While we wouldn't rob these neophyte gardeners of the thrills of discovery, there are a few things they would do well to remember when making a garden. To wit:

The common practice of locating the hose bibs or garden water faucets against the side of the house, where one must paw among the young shrubbery and tramp down the border plants or newly tilled soil when using the hose, is an error that is often made even before there is any garden. In fact, the builder may be the real culprit. These outlets are much better placed alongside the paths down which one may pull the hose when watering the garden.

Remember, too, that any construction work entails many tramping feet and much litter of materials used in the making; therefore, try to have the pools, walls or fences, and paths built before the garden is planted. If such work must be done later, a big piece of canvas, burlap, or building paper placed on the lawn will simplify the subsequent cleaning up. But don't leave it there too long or it may kill the sod and call for repairs.

While we are on the subject of paths, be sure to have them wide enough for two people abreast; remember that moonlight and summer nights may cause couples to want to wander in the garden. And, further, don't make them too tortuous for a garden wheelbarrow to traverse. This prosaic vehicle is a boon to the gardener bringing in large amounts of new earth, fertilizer, or material for paths, and taking away the refuse without leaving behind a stream of droppings, such as follow even the most careful gardener when these materials must be handled in a shovel or on a pitchfork. [And the wheelbarrow becomes a chariot of actual delight when equipped modernly with a pneumatic-tired wheel.—EDITOR.]

Each type of garden plot calls for special treatment, and nowhere is this more necessary than when there is a slope, ravine, or other natural irregularity of the land. A chance for a really unusual garden may be lost if the



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natural topography is not observed and made the most of. Instead of trying to remake it, study like aspects in Nature and see what she clothes the banks with and what shrubs she uses for underplanting the trees. Then, turning to your cultivated plant world, recreate the scene, adapting it to the uses for which that portion of the grounds is designed.

Plants, like people, desire foot comfort—room to stand in. So when planting, think for a moment about the size the plant will attain when, say, ten years old. Remember that the roots grow in proportion to the top, and make a well-prepared hole for the plant's anchors, especially in hard, stiff, or shallow soil.

If bare patches of ground in the new garden disturb you after laying out and allowing ample room for the permanent plants, interplant these with small ground covers and bulbs. They will bring color and charm; they are light feeders, and their soft, green foliage provides a natural setting for the small trees and shrubs.

"Picture book" home

[*Continued from page 51*]

This charming little house was built by its owner, Eleanor Burtchaell Byrne, who drew up her own plans and with the help of a carpenter set to work. Besides this carpenter, who worked with Mrs. Byrne until the interior was ready to be finished, a plumber and an electrician were employed. The carpenter shook his head skeptically when she insisted on the steep pitched living room roof in order to have the little upstairs studio. He *knew* it would never be satisfactory. (Whoever heard of building such a steep roof?) It might be all right in the arctic regions to shed the snow, but in California—well, it just wasn't done! He shook his head sadly over the stubbornness and impracticability of women.

The old Dutch door opens into the small dining room with its beamed ceiling and recessed windows. A couple of steps lead up to the living room, which is thirteen by thirty-two feet, and which, with its high ceiling and view of the sunken dining room beyond the low railing, seems most spacious. The kitchen on the same level as the living room is gay with color. On the floor is an apple green linoleum matched by the covering on the drainboard, the edges of which are protected by a narrow aluminium stripping. Hanging shelves on each side of the drainboard hold cheery potted plants, shining containers for sugar, flour, and salt, and bright colored pottery dishes. In place of a molding at the top of the kitchen walls, Mrs. Byrne cut out and painted a bright Chinese red scallop; above the sink she left a small recess for the electric light which shines through a piece of glass coated with orange shellac.

ABOVE the dining room is the little studio, reached by a narrow open tread and railed stairway. From the studio window, with its pleasing scalloped frame and shelves for bric-a-brac and plants, gorgeous sunsets may be seen, the sun sinking into the Pacific in a blaze of color. From the studio the floor of the living room looks like huge blocks of jade, outlined in black. One would never guess the floor is made of plain pine boards painted a striking jade green, and marked off into fifteen-inch squares with one half inch wide black painted lines. Before painting, Mrs. Byrne sanded and rubbed down the floor so thoroughly that it is difficult to find a crack or board joint, after which she varnished it well. Indeed it would be hard to find a more attractive floor.

With the exception of the kitchen, the inside walls of the house are stuccoed, then painted a soft cream color, and Mrs. Byrne left her trowel marks showing plainly. The beamed ceiling in the dining room and the beams and open ceiling in the living room she treated with kalsomine, which has left them a lovely soft gray. At the farther end of the living room a high grilled iron gate opens into a square hall with floor of flagstones and soft light coming through a skylight covered with pleated gauze. The bedroom, bath, and workshop open on this hall. All the furniture in the house, with the exception of the two davenports, was made in this workshop.

Not only did Mrs. Byrne make the furniture, but she upholstered it, and the living room chairs with their gay chintz coverings are indeed pleasing to look at as well as most comfortable. The low coffee table is inlaid with old tile picked up at different times. Under the smaller recessed window, Mrs. Byrne made a small niche for her radio. This recess has a hinged door with open scrollwork backed with colored material. The bedroom has a fireplace similar to the one in the living room, although smaller. The bed, chairs, and dresser are painted the same light cream with the pulls on the dresser drawers a bright red.

There is no outlook from the living room to the lane, as along that side of the house are the garage, bedroom, bath, workshop and a tiny breakfast room which opens off the kitchen. From the large window in the living room

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one looks out on a perfect fairyland of bright flowers, ferns, a rock garden, and beyond this the clear stream with the oaks and sycamores bending over it in odd rambling shapes. The garden seems almost a part of the room. Perhaps the secret of this is that the colors have been brought back subtly into the room in the lovely green floor, the varicolored chintz, the lustrous pottery, and orange draperies, beneath which doors open out to the garden. Above the large fireplace Mrs. Byrne herself painted the family coat of arms.

The outside of the house is painted gray, with the window frames a cheerful canary yellow and the small shutters a greenish blue. Although the recessed windows had to be built out on the exterior, as the walls are not thick and the outside is board and batten finish, the effect is most pleasing. Yellow trellises against the walls are ready for the blue morning-glory and by one window a couple of iron brackets hold yellow flower pots. Mrs. Byrne thought gutters spoiled the effect of the eaves, so she made hers of galvanized iron, detachable, so that through the long dry weather in California they can be taken down and stored away. The garage, attached to the house on the north, was added after the rest of the house was completed. With its small paned windows and gay yellow curtains, one would never guess it was a garage.

Split bamboo blinds, instead of shades, are used throughout the house. The greater part of the hardware in this home has been made by its owner, and the long copper hinges on the Dutch door were made in the workshop. The dining room table, with its cross legs and the diminutive buffet are made of pine with a dull varnish finish. The stairway and different railings were made from scrap lumber and have the same dull varnish finish.

THE day these pictures were taken Mrs. Byrne had just finished covering the studio davenport with a bright flowered chintz at a total cost of $3.75, all the work being done with hammer, scissors, and tacks. The studio desk had just been painted, and in the workshop she was making a desk chair to go with it. This quaint little house in Montecito, with all its furniture, cost less than $2,000. It is not a home that has been just "built and furnished." Everything in it recalls some circumstance or adventure in the making and has received the maximum of thought as to suitability, color, and harmony. It took many months to build and furnish and is still "unfinished," but what real home and garden are ever truly completed?

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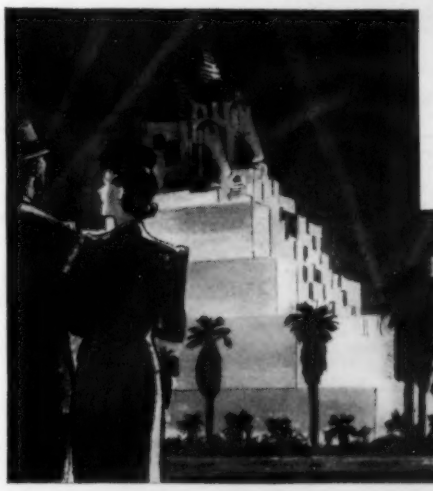

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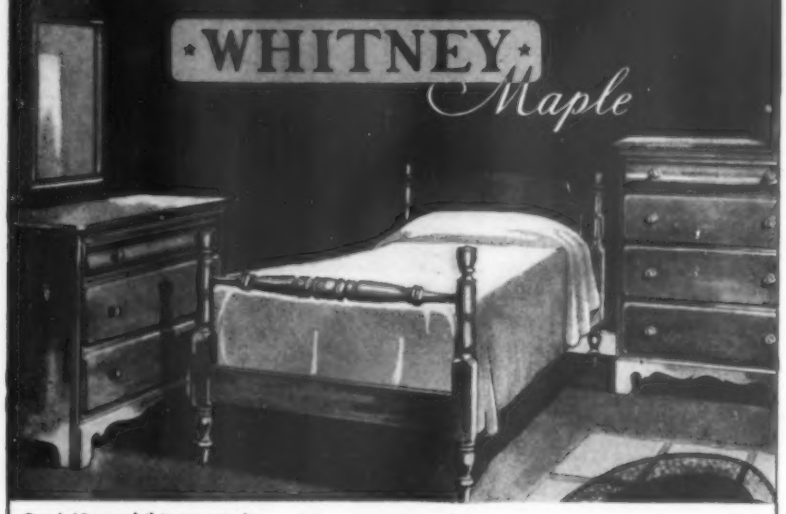

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WELCOME to the GARDEN

M. E. STAUNTON

ONE September morning, after serving the family an unusually savory and satisfying breakfast, I let it be known, tactfully but firmly, that the back yard was no longer to be a back yard. Henceforth it was to be the garden. One member of the family facetiously asked, "Flower, vegetable, or beer?" But I was not to be so easily diverted. Always, being "garden-minded," we had spent much of our spare time in the garden, most of which is at the rear of the house. Friends, knowing this, instead of coming to the front door, began drifting around to the back, explaining that we probably wouldn't hear the knocker, or that since we would, in all probability, be out in the back, they would save us a trip through the house. Invariably, when they arrived, we were burning up the rubbish, the garbage container was in exactly the right spot to be stumbled over, or the washing had just been hung.

After a family council of war it was decided to advance on the clothes line first, and it was soon put out of sight back of the garage. Then the incinerator was moved to the farther side of the driveway. To hide the garbage container we dug a hole, lined the floor and sides with brick, and on top fastened an old iron lid with an odd-shaped handle. With bright yellow cannas growing around the brick edge, it is hardly noticeable.

Our back yard (as it had been called up to this time) really consisted of a rather deep gully or *barranca*, to use the California name. For our flower beds we had made terraces down its sides and the small space at the bottom had been put in lawn. To support the flower beds we had made dry walls, using stones found in digging to make the terraces. Some we had to haul in. The largest we used for steps to the bottom of the garden. Some soil had to be brought in, too, to fill the beds, and with this we mixed leafmold and bean straw. Below two of the rock walls we planted tritomas or red hot pokers. They help to hold the soil and are gorgeous each year from June through August, seeming to attract the orioles. The corner stone of our first terraced flower bed is a primitive Indian mortar

[Please turn to page 118]

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The plant is not the thing!

IVAN BENSON

THE plant is the very last thing to think of in garden design. It is not the end in itself; it is merely a means to the end.

With this principle in mind, a committee of the Pacific Coast chapter of the American Society of Landscape Architects has worked out a schedule of qualifications by which a garden can be judged on the basis of standard tests of artistic excellence rather than according to individual preference or prejudice. The standards for garden design are intended primarily to be helpful to the home owner who is seeking some assistance in planning his garden.

"But it's *my* garden. I like it. Isn't that enough? Why should I bother about composition, scale, adaptation, functional efficiency, and all those other abstractions that seem to worry the experts?"

That, of course, is a natural reaction on the part of the home owner who rushes out to buy every new plant that appeals to him, regardless of its lack of adaptation to the general design. And it is a difficult position to condemn. After all, if a home owner likes his garden and wants it that way, despite its violations of artistic design, why should anyone attempt to advise him to mend his ways?

Perhaps the most logical way to approach that attitude is to suggest to the individualist that possibly he would like his garden even more if he were to follow an artistic plan that would meet the approval of anyone sensitive to the appeal of beauty, regardless of personal bias. Again, he could be reminded that there are relatives, friends, and casual visitors and why could not the garden be planned to win the highest degree of pleasure and approval from all of them? After all, it is hard to conceive of anyone who loves a garden as an out-and-out anti-social being!

To test the validity of the view that the plant is not all-important, but should be considered rather incidental until many other problems of design have been settled, the Pacific Coast group of landscape architects, above referred to, drew up a definite set of standards for judging a garden and is applying them in the Los Angeles area. During the period from August 1, 1936, to August 1, 1937, owners of newly-completed homes were counseled by the Society, and the ultimate effect of planned gardens that

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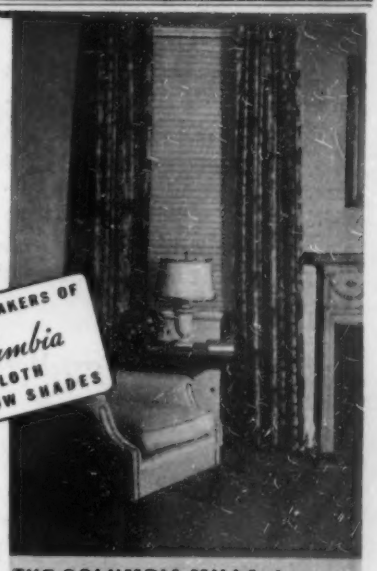

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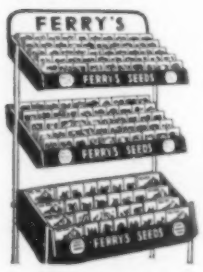

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meet standardized artistic qualifications will be carefully noted. So as to judge the gardens on a common basis, the committee, headed by Ralph D. Cornell, president of the Pacific Coast chapter, has drawn up the following set of standards for garden design:

	Points
1. Relation of house and garden	20
2. Adaptation of garden to its site	20
3. Space composition	15
4. Scale	10
5. Functional efficiency	10
6. Appropriateness of construction materials	15
7. Appropriateness of plant materials	10
Total	100

Inherent in this set of standards are the basic principles of landscape design, and, in fact, the basic principles of design in all the fine arts. According to Mr. Cornell, "Landscape architecture in general and garden designing in particular comprise one of the fine arts. The designer paints a picture using three-dimensional forms and living plants. . . . He creates compositions that have a greater or less degree of permanence. Such a composition, if a garden, is to be looked upon and lived within, seen and occupied under widely changing conditions. It is important that it be done in good taste, that it be conveniently and economically planned to meet the conditions of its use and maintenance, and that the materials be wisely selected. . . . Naturally, many practical arts also enter into garden construction, besides the fine art of design, since the first demand of a garden is that it be functional in a practical way."

With a definite set of standards to guide him, the home owner can plan his garden with some assurance of success. Instead of thinking first of the individual plant, he considers the general objective, and the final effect of a carefully planned design. Before rushing out to buy that exotic looking flowering shrub which he observed at a friend's home over the past week end, he charts his course deliberately, noting the route that will bring him safely to the harbor of gardening excellence. So we can consider the details of the standards noted above.

1—RELATION OF HOUSE AND GARDEN. The house is the basic factor around which the whole landscaping scheme must be built. An exquisite formal garden will suit the mansion but not the bungalow. Architecturally, and in size and pretentiousness, the garden should have a tangible relationship to the house. Admiration for an effect achieved at a friend's home frequently leads the enthusiast astray.

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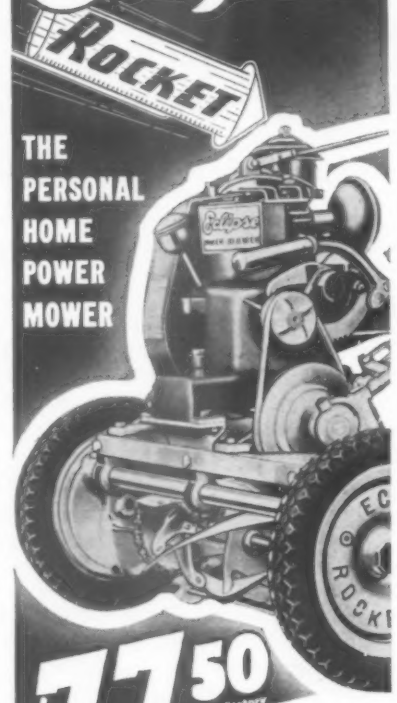

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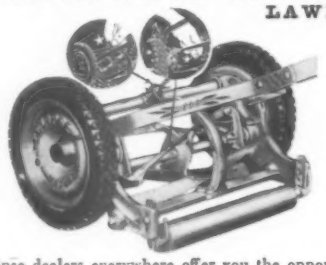

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2—ADAPTATION OF GARDEN TO ITS SITE. Although charming results are sometimes achieved by creating artificial terraces on level lots, or grading and leveling off sloping areas, generally such practices would not be considered good garden design. A garden should fit the ground on which it is built. One that is constructed contrary to all natural suggestions as to topography, soil, and exposure, although it may be well designed in the abstract, is violating an important artistic principle. A garden should take cognizance of natural suggestions, using them to its advantage for beauty and economy of construction.

3—SPACE COMPOSITION. Here one deals with the relation of open spaces to upright masses. A garden should not be so filled with plants that it loses all semblance of composition. The "windows" and "doors" of the garden and the proportions of various masses are important. Designing in three dimensions, one must keep in mind the arrangement of the space within the garden walls or limits. Open, flat areas are often more significant in good design than are the upright masses of buildings, structures, and planting.

4—SCALE. Introduction of one feature or object which is too large in relation to other garden features may throw a garden entirely out of scale. Scale limits in landscape design go from the extreme of the Japanese miniature garden to the immense spaces of the gardens of Versailles, yet the features of a garden of any size may be in perfect proportion. An essential of good design is that no element should dwarf the scale of everything else in the garden; nor should any element, which is intended to be an accent or point of interest in the design, be so small in relation to the rest of the garden as to be inadequate to its purpose.

5—FUNCTIONAL EFFICIENCY. A garden may be planned as an outdoor living room, or as a recreational area, or as a quiet retreat, or as a cutting garden, or for the growing of vegetables, or simply to look at. Or there may be artistic combinations of two or more of these functions. The important thing is that the designer make a definite decision beforehand as to just what function or functions his garden is to serve. The modern tendency is away from the practice of using the garden merely as a decorative setting for the house. Patios, garden courts, and outdoor living quarters are becoming popular. The trend is toward the treatment of house and garden as a complete living unit. Careful planning

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should aim at the successful fulfillment of a garden's functions, whether they concern dining, billiards, card playing, seclusion, flower cutting, vegetable growing, or decoration.

6—APPROPRIATENESS OF CONSTRUCTION MATERIALS. The final factor in landscape design, after the plans have been completed, is the choice of materials with which to express the design. These fall into two classes: construction materials, such as brick, stone, and concrete; and plant materials—plants, shrubs and trees. The first named should suggest the garden's functions and the scale of the budget, and must reflect the spirit of the design. One must not think in terms of stone or brick and build in concrete; one must not think about large-scale areas and build with small-scale materials.

7—APPROPRIATENESS OF PLANT MATERIALS. Overemphasis on the importance of plant material leads many a home owner astray. Plant materials are a means to an end, not the end itself. Plant selection can, however, be a determining factor in a garden and either ruin a good design or embellish a poor one. Plants should be chosen not only to interpret the design but also to thrive under the conditions of soil, drainage, temperature, drought, moisture, sun and shade, atmospheric aridity or humidity, exposure to seasonal or exceptional winds, restriction of roof space, insects and fungi, parasites and disease, and other external influences to which they will be subjected. Plants should be appropriate also in foliage colors and textures, general outline, branching and structure habits, and flowering characteristics, including color and season. Care should be taken also to choose plants which will thrive under the kind and amount of maintenance they will receive. Some plants are beautiful with proper care, but not foolproof or able to stand neglect. Others will thrive with a minimum of care.

The home owner who plans his garden with these standards in mind will begin by dismissing from his mind, temporarily, the individual plant. Then, when all other matters have been worked out, he will turn to the business of plant selection, bringing to his command all the knowledge he has gained through training, observation, or experience. With so many other significant matters attended to before he permits himself the pleasure of actually possessing the varieties which have struck his particular fancy, perhaps he will agree with many others who have said: "The plant is not the thing!"

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BEST VARIETY GROWN

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Name _____

Address _____

Welcome to the garden

[Continued from page 114]

found back in the hills. It makes an ideal bird bath. Our faithful mocking bird brings each year's quadruplets to bathe in it, and what splashing they do!

At the transition time it seemed that flagstones for the top and largest terrace would be ideal. Theretofore a narrow walk bordered with flowers had led over to the steps. The plants we moved; then we tamped the soil down well before starting to cast our flagstones. The forms were made of two by two and a half inch wood strip, cut in different lengths with the ends toenailed together. The concrete mix was two parts coarse beach sand, two parts pea gravel, and one part cement. After the concrete had hardened, we removed the forms leaving spaces about two inches wide between the flagstones. In these we put rich soil and planted grass seed. With some comfortable garden chairs and a low table and bright flower pictures on every side, what a charming retreat our terrace made for leisure hours! The space on the east, between the end of the house and the front of the garage, formed the entrance and here we decided to put in a gate to give complete seclusion. As the door to our lovely outdoor living room, we wanted the gate to look attractive and inviting. It was made of five pine boards about eight inches wide that we happened to have. As they were of varying lengths, the top was left uneven. After the gate was painted white an old piece of ornamental iron was fastened to the top of the tallest two boards. Discovered when we were getting the sand for the terrace flagstones, it had once been a gaily festooned magazine basket. Though sadly rusted and dilapidated, it seemed to me to have great possibilities, so I took it home—much against the wishes of my unwilling collaborator who insisted he always had been antipathetical to old iron. However, it proved just the thing when an old bell I had been saving for just some such purpose was slipped over it to ring gently when the gate was opened or closed.

FURTHER to decorate our garden door, a medieval trumpeter and a dog were cut from thin plywood. The pattern, enlarged from a small picture in one of our story-books, was first drawn on heavy wrapping paper then cut out and pasted lightly on the wood which was cut out with a coping saw. The figures were oiled and given an undercoat of white paint. Then with four small cans of enamel—bright red, jade green,

GRANDMOTHER'S OLD-FASHIONED GARDEN

OF EASY GROWING FLOWERS. Marvelous mixture of hardy, all-season blooming varieties, 19 kinds; everything from Asters to Zinnias. Seed enough to plant 3x15 ft. bed. Big $1.00 value for only 10c postpaid. Also my 1939 Seed & Nursery Catalog; America's Largest, 64 illustrations, 60 in color; with words of famous song, "Old Fashioned Garden." *Send 10c to cover postage and packing.* CATALOG FREE. 500,000 customers now money annually buying seeds and nursery items from me, a Seed and Plant grower.

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All Prepaid. Checks accepted. Order from this ad.
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canary yellow, and Prussian blue—different colors were mixed. The hat and jerkin were painted a blue green; the sleeves, collar, and legs mustard color; the shoes and belt brown; the feather, buttons, and belt buckle bright red; the trumpet golden yellow, and the banner light sage green with black lettering. The dog was made a sorrel color with cream ruff and tail tip. "Of course he would be howling," our young daughter remarked, "as every dog in the neighborhood howls mournfully when I practice on my oboe." When the paint was dry, the figures were well shellacked and later screwed on the gate beside which we planted a climbing rose bush which has grown and bloomed profusely for us year after year.

NEXT, it seemed an outside light was necessary, for we were spending more and more time in the garden, evenings as well as in the daytime. The basement "glory hole" was searched and a fairly heavy piece of tin found. Flattened a little, it was cut the shape of a pie with one piece missing, then bent to form a shallow cone so the edges could be soldered together with our invaluable little electric soldering iron. We painted the tin a rust color and soldered it to an old electric light fixture turned upside down. Fastened to the end of one of the garage rafters with an old piece of chain, the result makes a most attractive garden light and by means of a pull chain the visitor can turn it on when coming through the garden gate, or we can turn it off when coming home in the evening.

At the edge of our garden tall cotoneasters grow, and beneath them in the shade lovely deep colored cinerarias and long-stemmed blue iris. As the garden is small, the larger shrubs have been planted at the edge to help enclose it—jasmine, red-flowering peach, climbing roses, and honeysuckle against the cane fence. English ivy grows over the rock walls and tucked in the crevices are dwarf phlox, rockcress, and yellow sweet alyssum. On the edge of the terrace we put potted geraniums and fuchsias, and in the shade of the pine tree, waxy mottled begonias and maidenhair fern with its delicate fronds.

Our garden is indeed a great improvement over the old back yard. In fact, it is a constant joy and pleasure. The sign on the garden gate really means what it says, for no longer are we embarrassed by "back yard looks" when friends stroll around to the rear. Sometimes I wonder why, with a lovely secluded spot like this in which to work and rest and dream, we ever venture out into the crowded highways!

NEW GIANT CLIMBER ROSE *Hercules*
(5 inch Blooms)

Hercules is one of the New Sturdy Vikings of rosedom. One of our 8 famed Horvath New Setigera strain. Huge deep rose-pink blooms. Opens slowly. Lasts long. Stiff stems. No drooping. Resists low temperatures that kill others. Grows to 15 feet.
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See page 117 for our Ad. on New Hardy Plants

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SCOTT'S SEED makes BEAUTIFUL LAWNS!

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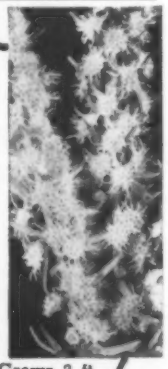

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Also — don't miss the thrilling DELPHINIUM Galahad

Enormous clear-white double blooms (averaging 3 in. diam.) poised on majestic spikes. Tall, stately plants. $1.10 each; 3 for $3. Sent prepaid.

FREE—Dreer's 1939 Garden Book. More than a catalog. Abounds in rare novelties and old favorites.

HENRY A. DREER
103 Dreer Bldg., Philadelphia, Pa.

20 feet per year!

[*Continued from page 48*]

And how it grew! I could hardly believe my eyes as I watched its daily progress. So I measured it. Half an inch a day! Soon it towered above my zinnias; than it became a lusty shrub; and as it continued to shoot upward, I had, within a year, a lovely tree more than twenty feet tall which gave me a nice shady place in which to sit and read.

This amazing tree, which has many interesting peculiarities besides its magical rate of growth, is indeed akin to the tobacco plant which it at first resembles. Of Argentinian origin, it is popularly known as the bird tobacco tree; if you like to be technical (which I don't) it is Nicotiana glauca. But whereas the cultivated tobacco plant is an herbaceous annual, this species is distinctly treelike (arborescent, the botanists call it). The stem is soft and pithy at first, but gradually becomes solid wood; I know this because I have cut down plants at various stages of growth for examination. After about six months, bark begins to form on the lower part of what is changing from stem to trunk. The bark gradually creeps upward and outward along the branches, but it never quite catches up, for the ends of the limbs are always soft, tender, green, and growing furiously.

On a young plant, the thick ovate leaves are from six to eight inches long by four to five inches across and always cool to the touch. But gradually, these large leaves wither, fall off, and are replaced by leaves about two inches long and an inch and a quarter wide, with sharper points—ovate-acuminate, if you will be exact. But a growing tree at all times has *both* large and small leaves, as if it were a woman who couldn't make up her mind which dress to wear. Each new branch bears a first crop of the big tobacco-like foliage before it dons its permanent raiment of small leaves. These are evergreen; at least, they are in California. What the plant does in colder climates I do not know. But in this part of Southern California we do know what frosts are, and thus far my tree has survived without any protection at all.

The bird tobacco grows quite easily from a round, brownish seed no larger than a grain of salt. Probably it came to Southern California from South America as a seed with a shipload of hides; or perhaps a seed was flown north deep among the feathers of a bird of passage. Anyway, since my tree has grown and multiplied, I have watched for others on motor trips and have found specimens growing on the hills and in the valleys, in well-watered areas, along the edges of deserts, and profusely in the foothills. Whereas, a few years ago, they were rare, today these trees are everywhere, as far east as Arizona where, for some unknown reason, it is called the San Juan tree. It has also spread into northern Mexico, where it is pleasantly known as *buena moza* which, literally translated as "fine girl," is a subtle compliment to its unpretentious beauty. Evidently it is most adaptable to climatic and soil conditions, though in the drier regions it habitually develops into a graceful shrub rather than a tree.

How the humming birds love it! They dip their long bills into the hearts of the trumpet-like blossoms which are borne in panicles of fifty or more at the tip of each branch, worrying not at all about the competition of the bees which are too big to get into the dainty flowers. The plant blooms indiscriminately throughout the year—perhaps our climate has confused it—and each flower ripens hundreds of seeds making for marked productiveness. Where, last year, I had two trees, I now have a small forest; wherefore some of my neighbors give me a dirty look now and then. But, with patience, a little spare time, and a fair contribution of garden calisthenics, the bird tobacco tree's prodigious progeny can be troweled up and your garden saved from becoming a woods.

The tree seems to develop a nicer shape when several are grown in a group, or when one is headed back and made to branch near the ground. Pruned into a single trunk, it loses some of its gracefulness and seems rather bunchy because of the curious mixture of large and small leaves. Where shade is needed in a hurry, it seems to me the ideal thing to plant. It can always be cut down after its useful shade is no longer needed. Or, if you leave it in rich, well-watered soil, it will attain a height of between thirty and forty feet in a few years' time.

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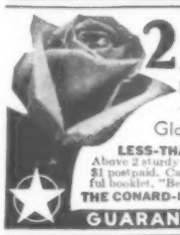

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Something new in the garden

[*Continued from page 20*]

lated during the building of the residence. A similar effect could be created with any narrow, split material; bamboo would make an artistic cabana, too. The thing to keep in mind is to make it fit in with the house proper and the other garden structures.

As to certain design and construction features, the bowed top was obtained by placing a 1 x 2-

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inch batten (on edge) on top of the main tie member which is a 2 x 3-inch pine stick laid flat so as to form the main girder and the top of the gate and also tie the whole structure to the main building. Ordinary four-foot laths were then nailed at one end (the front), to a 1 x 4-inch facing member, carefully bent over the "ridge" and nailed with four-penny shingle nails to a like member at the back. If the laths are well seasoned it may be found necessary to wet them before they will bend successfully, either by submerging them overnight in a pool, or allowing water to run slowly over them for several hours. The lath shelter is not painted, but the gate (which is hung on the house wall and latches to a post of the cabana) is stained a soft pine green.

One thing I overlooked in my enthusiasm when creating this colorful addition to my garden landscape: I completely neglected to spade up the soil under the bench! So when I came to plant it I almost had to dig it up with my finger nails because the low stone wall seen at the right in the sketch left me only about a foot of room in which to work. If such a lath shelter is to be permanently attached to the building, as is desirable, future working of the soil is impossible, so it should be done in advance and thoroughly, incorporating old barnyard manure or leafmold or peat moss and plant food, which will maintain it in a fertile, loose condition for some years.

In the very early spring the roof of our flower cabana is entwined with the lovely wild-cu-

cumber-vine, which dies down to the ground about the time the love-vine (*Antigonon leptopus*) begins to show its reddish green leaves. All summer the lath roof will be covered with the delicate sprays of pink sweet-pealike flowers of this latter plant. Pink and lavender hollyhocks back up the flower cabana, blooming much later than in the open garden in this California location, due to a cooler root-run.

Under the bench the variegated periwinkle (Vinca) thrives with the help of water that drips from the potted plants above. Ferns and violets vie for the place of honor at the back of the bench, and later in the summer balsam (Impatiens) shows its appreciation of the coolness with its cheerful apricot and pink flowers.

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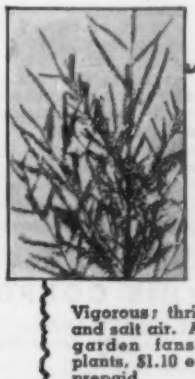

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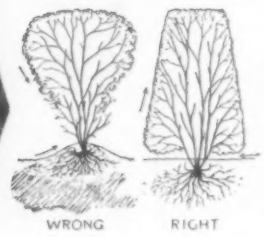
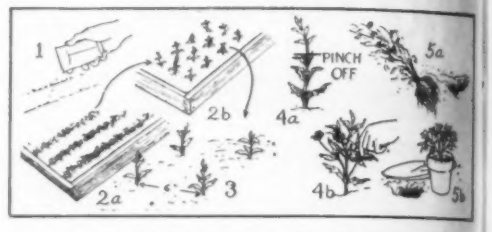


HEDGE CARE

Diagram at left is from the detailed article giving explicit directions for the treatment of hedges.



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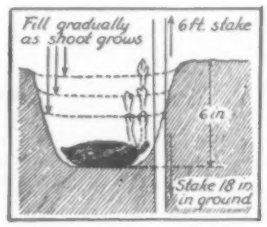
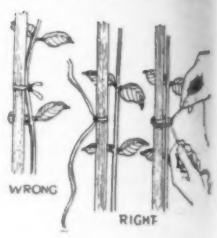


Diagram above (reduced in size) is one of many covering every plant, flower, shrub. Detailed instructions accompany every illustration in the book. At right is shown method of tying a plant to a stake.



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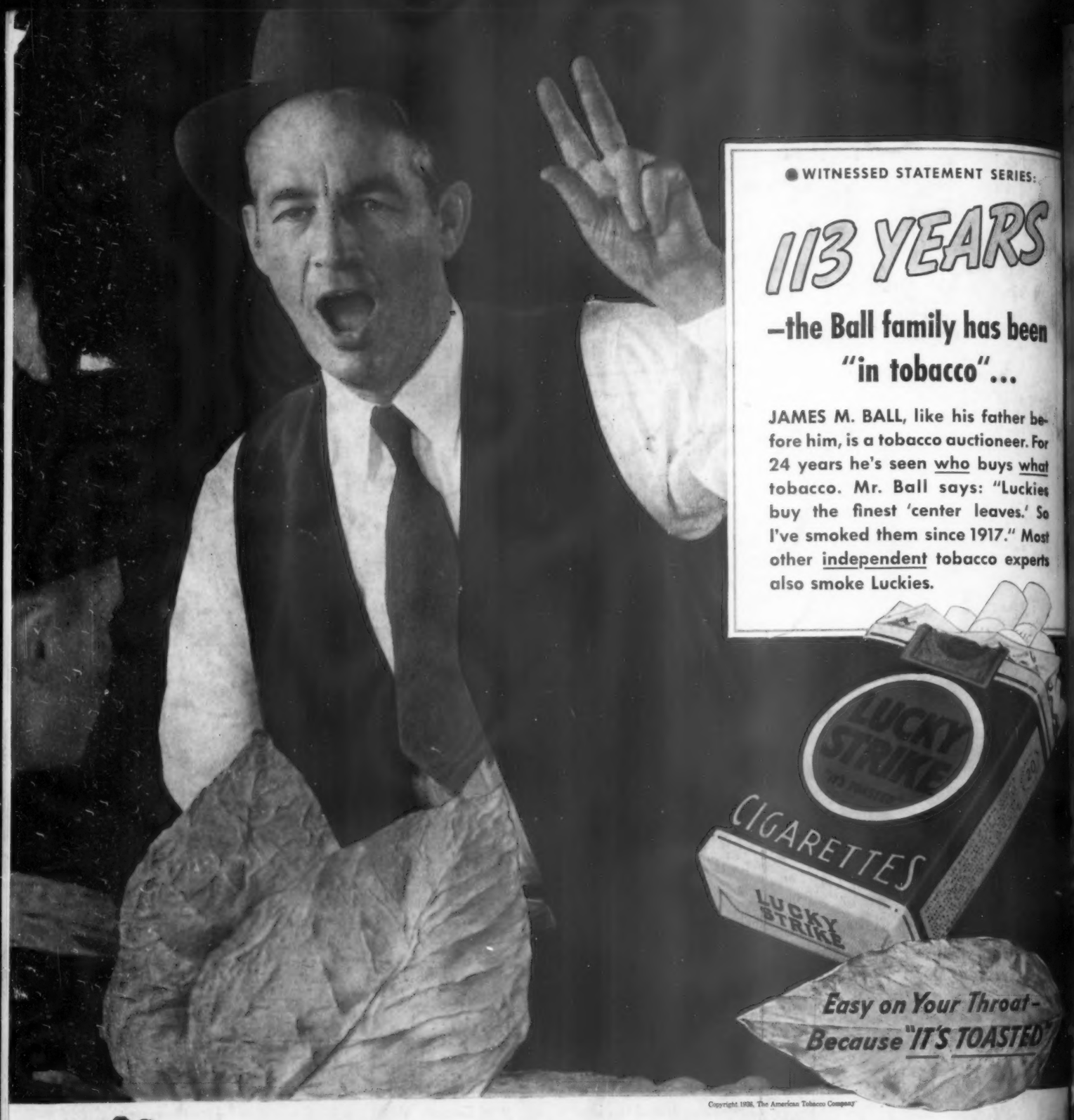
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